



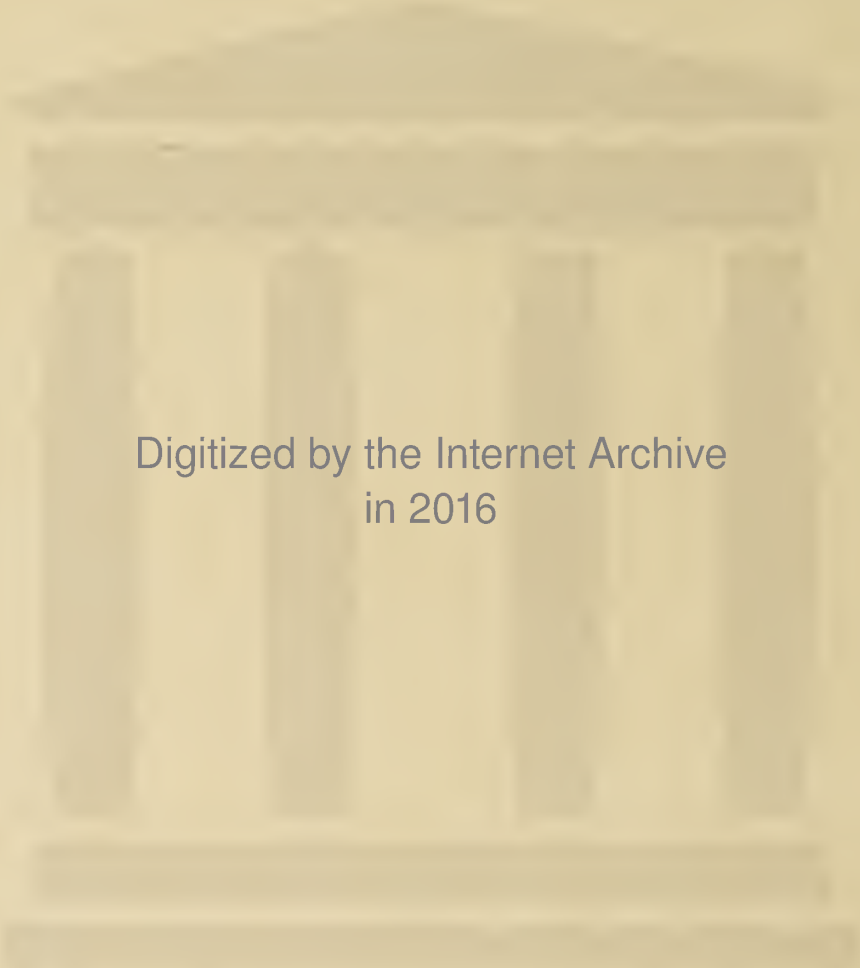
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ANTHONY  
VAN DYCK

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ANTHONY VAN DYCK. A Further Study by  
LIONEL CUST

SANDRO BOTTICELLI. By ADOLF PAUL OPPÉ

LONDON: HODDER AND STOUGHTON







# ANTHONY VAN DYCK

A FURTHER STUDY BY LIONEL CUST  
WITH TWENTY-FIVE ILLUSTRATIONS IN  
COLOUR EXECUTED UNDER THE SUPER-  
VISION OF THE MEDICI SOCIETY

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*A L'ACADÉMIE ROYALE DES BEAUX ARTS D'ANVERS*

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*(Membre Honoraire)*

*Juillet 1911.*



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Hermitage, Petersburg.

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## CHAPTER I

TWELVE years have now elapsed since the citizens of Antwerp watched the stately procession through their streets of that wonderful *cortège* 'Les Arts à travers les Ages,' contrived by the artists of Antwerp to do honour to one of their predecessors, Anthony Van Dyck. Similar honour had been done previously to Van Dyck's great master, Rubens, and at a later date a tribute on a more modified scale was accorded to the illustrious memory of Jacob Jordaens. The association of these three great painters, as representative of what was greatest in the art-history of Antwerp, received a further and stronger acknowledgment at the Brussels International Exhibition of 1910, where, in the section set apart for the illustration of the Ancient Art of Belgium during the seventeenth century, the main part of the Exhibition of Paintings consisted of the works of Rubens, Van Dyck, and Jordaens, with a few others. It was thus recognised that the greatness of these three painters belonged not only to the city of Antwerp, but to the Belgian nation as a whole. This recognition has to a great extent been adopted by the whole world of art-criticism. Rubens had long been accepted as one of the giant figures in the history of the Fine

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Arts, but the prudish ignorance and prejudice which prevailed so strongly at certain times during the nineteenth century impeded for too long a time any proper conception of the true dimensions of his vast genius. Van Dyck, on the other hand, could offend no drawing-room susceptibilities, and his name was a comfortable cloak for numberless mediocre productions of his school and period. Jordaens hardly came within the purview of the nineteenth century at all. It was a harder task to convince the public mind that Jordaens, like Frans Hals, was a great and true artist in paint, and that if he painted the somewhat coarse and exuberant life of his time and his home, he was as much entitled to do this as the artists of the nineteenth century were to depict the elegant inanities and affectations of their own surroundings.

The tercentenary of the birth of Anthony Van Dyck at Antwerp in 1599 was the signal for an extensive output of books and essays dealing with the painter and his works. It may well be questioned whether the time has yet arrived for a new study of Van Dyck, or whether the subject has not already been treated with somewhat bewildering exhaustiveness. When, however, such master minds in the history of Art as Max Rooses, Wilhelm Bode, Gustav Glück, to mention only a few of those who have made a special study of Van Dyck, have contributed so much new material to this particular chapter of history, there may be some excuse for reviewing the ground which was covered some ten years ago by the present writer's book on Van Dyck. The course of historical research so

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patiently pursued by so many devoted students is always bringing to light new evidence, documentary or pictorial, which throws light on disputed points, corrects errors, and supplies omissions.

Taken as a whole, modern research has added little to the main facts of Van Dyck's life as already presented to the world. His life and career, so prolific and yet so prematurely ended, divides itself into four distinct periods—the painter's early life and artistic education at Antwerp, his visit to Italy and residence at Genoa, his return to Antwerp, and finally, his removal to London as court-painter to Charles I. Each of these periods can be sharply defined, not only by actual date, but by a characteristic difference of style, according to the demand and environment of each period in the artist's career. This is quite peculiar to Van Dyck, and not to be paralleled in the case of any of his great contemporaries. Rubens was always Rubens in his person and in his art, the Rubens of the Palais du Luxembourg is the same man as the Rubens of Antwerp or the Munich Gallery. Velazquez in Italy is the same cold, emotionless Spaniard as Velazquez of Madrid. Rembrandt passes through the sunshine of fashion to a tragic and gloomy neglect, but the Rembrandt who smiles at Leyden is the same Rembrandt who is found in moody and neglected gloom at Amsterdam. The Van Dyck, however, of the Genoese Palaces is a different man from the Van Dyck of the Munich or Dresden Gallery, and both these Van Dycks are different men from the Van Dyck of Windsor Castle. The artist is the same, but the

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man himself is different ; and he died at the age of forty-one ! At that age Rubens had not painted the Marie de Medicis series for the Luxembourg Palace, Velazquez had not painted the *Meninas* or the *Hilanderas*, and, in the case of Rembrandt, the *Staalmeester* was still to come. Frans Hals had already reached the age of thirty-four at the earliest date known to exist on one of his paintings, at which age Van Dyck had reached the fourth period of his career, and was already installed as court-painter in England. The only parallel to such a career is in the life and work of Raffaello Sanzio, who died at the age of thirty-seven. Great as was Raffaello's achievement, his output was small in comparison to that which can safely be attributed to Van Dyck. Success so immediate and complete argues a perfect readiness of the soil to produce the artistic growth of flower and fruit. Home surroundings, national encouragement, personal affection and sympathy, must all blend together in one harmonious whole to bring forth a Van Dyck. Rubens would probably have been great in whatever circumstances he had been born and bred, but Van Dyck might have been but second-rate had it not been for the inspiring influence of Rubens and Titian on his adolescent skill.

Anthony Van Dyck was born in affluence, and never, like so many famous artists, exposed to privation or the pinch of poverty. His father, Frans Van Dyck, was a prosperous mercer or silk, linen, and wool merchant at Antwerp, as his father Antoon Van Dyck had been before him. At the time of the painter's birth in 1599 the busi-

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ness was carried on in partnership by Frans Van Dyck, his mother, Cornelia Pruystincx by birth, and his brother-in-law, Sebastian de Smit. Frans Van Dyck was twice married, and by his second wife, Maria Cuypers (or Cupers), he had twelve children, the last of whom was the cause of the mother's death in 1607.

Antoon, or Anthony Van Dyck, so-called after his grandfather, was the seventh child and second son of Frans Van Dyck and Maria Cuypers, the family consisting of three sons and nine daughters. Of the sons, the eldest, Frans, succeeded to the family business, the youngest, Theodorus, became a priest. Anthony was born on March 22, 1599, in a house, bearing the sign of 'der Berendans,' just off the Grootmarkt and opposite to the Hoogstraat, which had been purchased by his grandfather in 1579. The next day Anthony was baptized in the great Cathedral close by. Here Frans Van Dyck held a post as director of the Chapel of the Holy Sacrament in the Cathedral. The devotion of the family to the service of the Church is evident from the fact, that not only did the youngest son become a priest, but one daughter, Anna, became a nun of the Facontine Convent, and three other daughters, Susanna, Cornelia and Isabella, became *béguines*. It is clear, moreover, that throughout the varying circumstances of his life, Anthony Van Dyck was profoundly religious and susceptible to the authority and teaching of the Church, especially of the Jesuit order.

It is important in studying the history of the Fine Arts at Antwerp at this period to discover the influential



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part played by the Jesuits. Since the death of its founder, Ignatius Loyola, in 1556, the Society of Jesus had grown to maturity and was in full vigour at the time of the birth of Van Dyck. Under Moretus, the famous printer and founder of the Plantin Press at Antwerp, religious works of a propagandist character, replete with allegorical and emblematical illustrations, were issued and circulated about the whole civilised world. The art of Rubens was affected profoundly by the influence of the Jesuits, and in some instances can only be explained by reference to their teaching. Rubens himself, though a devout Catholic, does not reveal a personality deeply affected by the religion which he was called upon to illustrate in so copious and so grandiose a manner. The more sensitive, more impulsive, almost feminine temperament of Van Dyck, was more susceptible to such influence and to the atmosphere of the Church, and this must be borne in mind when the religious paintings by Van Dyck are a subject for discussion.

There was nothing in Van Dyck's family to divert the boy specially to the study of painting. The family appear to have been well-to-do, prosperous merchants in comfortable circumstances. The mother seems to have enjoyed a reputation for artistic work, and may have transmitted some such gifts to her second son, although she died when the boy was of too tender an age to have derived much benefit from her example. The profession of an artist, however, whether painter, sculptor, architect, engraver or jeweller, was as well recognised in bourgeois circles at Antwerp as that of the notary, the merchant or

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the priest. Environment in each case probably played a large part. The family of Van Dyck seems to have been on the most friendly and neighbourly terms with some families most of whose sons became painters, particularly those of De Wael, Brueghel and Snellinck, all related to each other by marriage with the family of the well-known engraver and publisher, Gerard de Jode. Jan Snellinck, himself a leading painter and picture dealer at Antwerp, took as his second wife, Paulina Cuypers, who was probably a relation of Van Dyck's mother. Rubens himself had hardly begun 'like a colossus to bestride the world' at the time of Van Dyck's birth, and was actually absent on his *Wanderjahre* for most of the first decade of Van Dyck's life. There was, however, a flourishing school of painting at Antwerp, which had been profoundly affected by Italian influence; this, however, was fortunately on the wane. One branch of this school was represented by Octavio van Veen, or Otto Venius, from whom proceeded Rubens; another branch, which confined itself principally to small paintings with minutely executed figures, was represented by Hendrik van Balen. A third, of coarser style and more typically Flemish, the school of Adam van Noortd, was represented by Jordaens. Yet another branch, deriving itself from the painter Marten de Vos, reached its eminence in the painter-brothers, Cornelis and Pauwel de Vos. It is not surprising that the parents of Anthony Van Dyck should have selected Van Balen as a teacher for their precocious son. Van Balen, who was a great personal friend of Rubens, and had been a fellow-

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pupil with him in early days under Van Noordt, was a correct and rather attractive painter, succeeding best when his pictures were on a small scale. Snyder had been his pupil, and in 1609 Van Balen, then Dean of the Guild of St. Luke, at Antwerp, entered two boy-artists on the books of the guild, Jooy's Soeterman (Justus Suter-mans), the pupil of the painter Gilliam de Vos, and Anthony Van Dyck, pupil of Van Balen himself. Van Balen was also a great friend of the Brueghel family, to whose work his art was much allied, and the younger Jan Brueghel, a year or so junior in birth to Van Dyck, was also a pupil in Van Balen's studio. The progress of Van Dyck was remarkable even in surroundings which lent every encouragement to the practice of the Fine Arts, as part of a liberal education. In 1613, at the age of fourteen, he painted a portrait of an old man, which was exhibited at the Brussels International Exhibition of 1910, in the Parc du Cinquantenaire Exhibition, and showed an advanced technical proficiency which helps to explain the rapid maturity of his genius during the next few years.

Two years later he appears to have left Van Balen's school, and to have been working on his own account in a residence of his own in the Lange Minderbroeder Straet (now Mutsaert Straet) at Antwerp. He even had pupils, although only a boy of sixteen. The productions of this nest of schoolboys, as they might be called, seem first to have been brought to notice by the exhibition of a series of *Heads of the Twelve Apostles*, which were exhibited in a private gallery at Antwerp, and attracted the notice of

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Rubens and other artists. Several examples of these Heads of the Apostles exist. They are evidently carefully studied from models, the young artists providing these among themselves, the members of their families, or the regular professional models used in the school of Rubens. Van Dyck was undoubtedly the inspiring influence, and the best of these heads can be attributed to his hand, but it is probable that he was far from being alone in this youthful *atelier*.

It can hardly be doubted that the main fact which influenced Van Dyck's boyhood was the return of Rubens to Antwerp in 1609, his appointment as court-painter to the regents, Albert and Isabella, his marriage with Isabella Brant, and finally, the building of his great house and *atelier* on the land near the Place de Meir, which he purchased in 1611. Commissions poured in on Rubens, and it was necessary for him to construct his great picture-manufactory and secure the services of the best working artists to form his staff. As court-painter Rubens was free from all the usual regulations imposed on artists by the Guild of St. Luke. He was not bound to enter his pupils on their books, and it may be readily imagined that the teaching of boys would not be a matter of interest to him. Assistants he wanted, and as he rapidly monopolised the whole painting industry of Antwerp, there was little chance for a young artist to distinguish himself, or even obtain employment, except as a pupil of Rubens. He thus collected in his *atelier* all the rising talent of the town, Snyders, Jordaens, Erasmus Quellyn, Gaspar de



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Crayer, Theodor van Thulden, Abraham van Diepenbeck, Justus van Egmont, to carry out his great designs. For landscape he secured the services of Jan Wildens, Lucas van Uden, Jacob Fouquier, as well as his faithful companion Deodatus del Mont. He also founded and supervised a school of engravers, which for technical skill and picturesque interpretation has remained unrivalled to this day. It would not have been impossible for him to have overlooked Anthony Van Dyck, even if the young painter had to wait his turn for admission, seeing that as early as 1611 Rubens himself speaks of young men who have to remain for a year or more with other painters while waiting for a vacancy in his studio. He was even obliged to tell Nicolas Rockox, the influential burgomaster, that he had to refuse more than a hundred, among them some belonging to his own and his wife's family.

Nicolas Rockox, the burgomaster, seems to have been acquainted with the young Van Dyck, who painted more than one portrait of him. It may also be assumed that the youth had access to the rich gallery of pictures and works of art formed by another wealthy amateur, Cornelis van der Geest, whose portrait by Van Dyck, now in the National Gallery, is among the most remarkable and withal one of the earliest of Van Dyck's paintings. It was this Van der Geest who gave Rubens the commission for the great *Elevation of the Cross*, erected in the Church of St. Walburga in Antwerp in 1611. Van Dyck can hardly have failed to be present at the unveiling of this picture, and in the following year of that even greater work the



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*Descent from the Cross*, painted for the Guild of Archers, of which Rockox was president, and hung in the great Cathedral on the wall of the south transept, where it has remained to this day as one of the accepted monuments of painting. A susceptible nature like that of Van Dyck, so ready to appropriate and assimilate suggestions from outside, must surely have been affected, even at the early age of twelve or thirteen, by the contemplation of those great works. From these earliest days no doubt Van Dyck felt the power and entertained the ambition to become a rival to the mighty Rubens on his own ground. Meanwhile there was nothing for a young artist to do but accept the situation, seeing that no one at Antwerp, as may be believed, could have eyes or ears, or even purses, for anything but Rubens. There was no need for pioneer work, even if such had been possible. The air was replete with formulas, some borrowed from the academical schools of Italy, some emanating from the creative brain of Rubens himself. A young student only needed to help himself by regular work and an intelligent selection from the copious material for the Fine Arts, which was ready to his hand. This explains in some way the extraordinary precocity of Van Dyck, and why at the age of fourteen or fifteen, at which Rubens himself had been studying the first rudiments of painting, Van Dyck was already a complete artist on his own account. There is no certainty of the exact date at which Van Dyck became an assistant (*allievo*) in the *atelier* of Rubens. It was probably not before February 1618, when Van Dyck was admitted to

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the freedom of the Guild of St. Luke, an unprecedented distinction for his age, followed soon after by his admission, through his father, to the full rights of a citizen of Antwerp.

During the few years that Van Dyck spent under Rubens his paintings, so far as they can be identified apart from those of his master, are all in the manner and on the model of Rubens. Modern critics and experts have striven to separate from a number of doubtful works those which can safely be attributed to Van Dyck's own hand. The occupation is fascinating, if rather futile in some instances, and requires all the technical knowledge and comparative experience possessed by such experts as Wilhelm Bode, Claude Phillips, or Max Rooses. It will be sufficient here to assert that at this period of his career Van Dyck, like his fellow-assistants in the *atelier* of Rubens, had no artistic existence outside Rubens, except in portraiture. Rubens, as is well known, maintained a picture-factory in his great house. He had his own studio, a sacred shrine to which few were allowed to penetrate, and one or more large workshops in which his assistants worked, drawing from the collection of antique marbles or working out the master's designs in large cartoons, transferring them to canvas, laying in all that the master felt could be safely entrusted to their hands before he gave the canvas his final touches, or in some cases making a direct copy or a skilful imitation of his style. For each grade of picture manufacture Rubens had a fixed scale of payment. His assistants were carefully selected and ranked according to their skill.

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Some, such as Jordaens, and De Crayer, attained eminence afterwards ; others, such as Van Thulden, Van der Hoecke, Quellyn, remained nothing but skilful, if second-rate, repeaters of their master's ideas. Among the workers in the *atelier* Anthony Van Dyck was already accorded pre-eminence for his skill. There is no need to doubt the oft-told tale, how while Rubens was out one day for his daily ride by the river, his assistants got access to his private studio ; there one of them, Van Diepenbeck, according to tradition, slightly damaged an unfinished painting. Panic-stricken at the thought of their master's anger, their only hope lay in the skill of Van Dyck to repair the damage. The incident was at once remarked by Rubens, who, however, was quite satisfied with what Van Dyck had done to the picture.

Some of the earlier paintings by Van Dyck seem to have been painted before he actually entered the *atelier* of Rubens. They illustrate the inexperience of youth when coping with the formulas of mature genius. During the two years or so spent under Rubens himself Van Dyck's style shows a great advance to maturity. It was not only Rubens himself, but the treasures of art collected by Rubens, Van der Geest and others, to whose collections Van Dyck had access, which instilled the greatness of art into the mind of the young painter. Rubens during his long stay in Italy, at Venice, Mantua and Genoa, had learnt to appreciate the great works of the Venetian school, and had shaken off the tyranny of the academical schools at Rome and at Bologna, which had been sapping the virility of

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northern artists. Rubens brought back with him paintings by Titian, Tintoretto and Paolo Veronese, which opened out to Van Dyck a new world to be explored. The influence of Titian on Van Dyck is evident before he went to Italy himself. This is specially evident in his treatment of the nude. As an assistant to Rubens Van Dyck had necessarily to deal with the rendering of the nude body, in which Rubens took a perhaps over-exuberant interest, and exercised an unrivalled and inimitable skill. Van Dyck, on the other hand, showed a sensitive shrinking from the kind of nudity in which his master revelled. The glowing masses of colour with which Titian treated his renderings of the nude body were much more sympathetic to the young Van Dyck, who showed even at this early age a marked preference for the idealised sensualism of the Venetian nude over the frank realism and grossness of the Flemish.

Anthony Van Dyck was, however, no cage-bird. The feathers were fast growing and gathering strength on the wing, which were to bear him like a bird into the empyrean air. No one, not even Rubens himself, could expect this brilliant, already famous youth, to be contented with drawing cartoons for engravers, or tapestry works, or taking the lion's share in the great commissions for which Rubens took the credit. The change was soon to come.

## CHAPTER II

A CHARMING portrait preserved in the Academy of Fine Arts at Vienna gives a good representation of Van Dyck in his youth. It is evidently painted by himself. The boy, for he seems little more, looks out over his right shoulder. He has large observant eyes, a delicately shaped nose and chin, and full, rather sensual lips, with a touch of raillery in his expression. Silken auburn hair falls in studied negligence over his ears and forehead. The same features appear in the portraits of himself a few years later, only the expression is more sedate and self-conscious, the hair more elaborately arranged, and his long slender hands, so remarkable for their elegance, introduced into the portrait. Were the portraits anonymous, it would be asked who this youthful genius can be.

Portrait-painting at Antwerp had for long been one of the most successful and profitable branches of art. Antwerp portrait-painters had found their way to England and other countries, there being such a glut of talent in Antwerp before the Spanish troubles that the city could afford to give of its best to others. The early traditions of the Antwerp School still held their ground, and their somewhat stiff formalism had found reinforced strength



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in the rich court costumes and armour which had been introduced by the Hapsburg and Burgundian rulers. The more sober habits of the Netherlanders, especially since the advent of the reformed religion, were antagonistic to the ruling fashions of display, and were for a time swept away by the religious wars, which in their time produced a reaction. Two painters then struck out somewhat new lines of their own—Rubens and Cornelis de Vos. Rubens was never a portrait-painter in the restricted use of the name. Great works as some of his portraits are, they are rather decorative paintings than mere portraits, and the effect of the whole picture was more of an object to the painter than the delineation of the sitter's character. Cornelis de Vos carried on some of the traditions of the old school, but with surprising success. If it be difficult to separate the work of Van Dyck from that of Rubens in history-painting, it seems sometimes as difficult to distinguish between the work of Van Dyck and that of the older painter, Cornelis de Vos. In his earliest portraits Van Dyck gives evidence of his particular skill in this branch of art, and of the laborious industry with which this skill was obtained. The portraits seem to be elaborately and carefully constructed, built up and modelled to the extreme point of academical precision, as in the case of the famous portrait of Cornelis Van der Geest in the National Gallery. They lack as yet the individuality of style, the direct assuredness, the strong personal expression of the artist himself, which are so characteristic of Van Dyck's later work. The subjects appear to be the

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prosperous citizens of Antwerp with their wives as they really were, and not the false aristocracy of a later date. Children are painted with delightful humour, and one or two of the family groups of this early date are hardly to be surpassed. The ladies wear the short, close head-gear, with the tight-fitting caps, so unbecoming in art, and the large wheel ruffs, then in vogue. So difficult is it in many cases to distinguish the style of Van Dyck from his contemporaries, that one doubts, when the painting is the salient object of interest, if the portrait be not by Rubens; if the veracity and uncompromising directness of the likeness be the more obvious, if the portrait be not by Cornelis de Vos; and if a certain robustness and coarse vigour be shown, if the portrait should not be given to Van Dyck's contemporary, Jacob Jordaens, whose style as a portrait-painter was more akin to that of Rubens.

Van Dyck was not long to remain a mere working assistant in Rubens's studio. Traditional gossip will have it that Rubens was jealous of the young artist's growing reputation, and advised him to confine himself to portraits, and also that Isabella Brant, the first wife of Rubens, looked with too kindly eyes on the attractive young Van Dyck. There is no need to credit either rumour, for the relations between Rubens and Van Dyck seem always to have been most cordial, and governed by mutual appreciation of each other's great excellences. If Isabella Brant singled out the handsome young painter for special attention, she was only doing what other great ladies were charged with doing in after-days, the haughty dames

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of Genoa, the sprightly ladies at Whitehall, nay ! even the queen, Henrietta Maria, herself.

Thomas Howard, Earl of Arundel, seems to have been the chief agent in the change of life for Anthony Van Dyck. It appears that the Countess of Arundel visited Antwerp in June 1620, and sat to Rubens for the group, now in the Munich Gallery, which shows the countess sitting with her dog, her dwarf, her servant ; the portrait of her husband in the background was a subsequent addition. This portrait of the Countess of Arundel is, however, so closely related to that of Anne of Austria, which was painted by Rubens in Paris a few years later, that it is difficult to believe that this actual Arundel group could have been painted at Antwerp as early as 1620. There is no positive evidence that the Earl of Arundel was in the Netherlands in 1620, but the countess was taking her sons to Italy for their education, and stopped at Antwerp on the way. The earl himself was in England most of the time between 1615 and 1630. Arundel was at the time busily engaged on the formation of his great art collections, which he was accomplishing through his agents on the Continent, one of the principal of whom was Sir Dudley Carleton, Ambassador at the Hague from 1615 to 1625. Arundel, while collecting pictures and works of art for himself, was anxious to promote a school of painters in London. Native talent was at this date quite wanting, such as did exist being but servile copies of the leading painters imported from abroad. The virile influence of Antonio Moro, and the more courtly style of the younger Pourbus



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and Sanchez Coello, had given place to the fashion for portraits illustrating the extravagant costumes which had been introduced into the Netherlands as already stated, and into England by the prevailing fashion of copying everything foreign, especially the French. Antwerp had already supplied painters in this style, such as Paul van Somer and Blyenberg. Van Somer, however, was dead, and Arundel had already persuaded Daniel Mytens to come over from The Hague, not having been successful with Michiel Janszvan Miereveldt, who seems to have been looked on as the chief portrait-painter there, and the head of too flourishing a portrait-manufactory to wish to change his quarters.

The Countess of Arundel no doubt told her husband of the fame already enjoyed by the young Van Dyck, and his attractive personality. Negotiations were opened for his entering the service of King James I. Van Dyck does not, however, seem to have been easy to persuade. In July 1620 he had not yielded to Arundel's request, for one of Lady Arundel's suite wrote to tell Arundel that Van Dyck was still with Rubens, that his works were valued at very much less than those of his master's, that he was only twenty-one, with very rich parents, and that it was difficult to persuade him to leave Antwerp. In November, however, Sir Toby Matthew writes from Antwerp to Sir Dudley Carleton, that Van Dyck had gone to England, and that the king had given him an annual pension of one hundred pounds. Matthew seems himself to have looked upon Van Dyck as a difficult person to deal with.

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The state of the Fine Arts in England during the early part of the seventeenth century left a great deal to be desired. The ground was good, and the material at hand, but there was a great lack of some predominant style and of natural expression. Architecture, especially domestic architecture, was very flourishing, and was in the act of producing Inigo Jones. Some of the minor arts were in a healthy state, but painting and sculpture, as decorative work, had not shaken off the baleful influence of the decaying Renaissance. Portrait-painting had been very prosperous, but had reduced itself to a craft. A new spirit was, however, in the air, of which Arundel was the chief exponent. Buckingham sought to rival Arundel as an art-patron and collector, and in this, as in his statesmanship, proved himself to be but a magnificent fraud. James I. was not really a lover of art, and the remarkable qualities shown by both his sons, Henry and Charles, can hardly have been derived from James or his Stuart ancestors, except for the French influence, which may have been brought into Scotland by Mary, Queen of Scots. The king's idea of a court-painter was probably confined to that of a sergeant-painter (*pictor serviens*), who had existed as a kind of court official for generations, called upon to paint the royal barge, or such menial duties, or to paint and provide, in as many repetitions as might be required, signboard effigies of the sovereigns and their family. A painter like Van Dyck, already spoilt by the caresses of fame, accustomed to the exuberant magnificence of the Rubens school, may well have found himself

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out of place at the Court of St. James. He did not take long to make up his mind. On February 16, 1620/1, he was paid the sum of 'one hundred pounds by way of reward for speciall service by him performed for his Majestie, without accompt imprest or other charge to be sett uppon him for the same or for anie part thereof.' This was a remarkable payment for so young a painter, who could not have been above three months in the king's service. It is even more remarkable that no record of this special service exists; the only works of Van Dyck which can have been done in England at this date being the full-length portraits at Windsor Castle of James I., copied, as is stated, from a miniature by Hilliard, and of his deceased son Henry, Prince of Wales, a copy from an earlier portrait by Paul van Somer. If these were the duties of a court-painter to King James, and they seem to have been imposed on and accepted by Daniel Mytens, Van Dyck may be pardoned for determining to throw up his post in the royal service, and go on a period of travel or *Wanderjahre* on the Continent, as Rubens had done before him. In this he seems to have been supported by Arundel, who obtained from the king and the great officers of the Household, 'a passe for Anthoine Van Dyck, gent, his Ma<sup>ties</sup> servaunt to travaile for 8 months he havinge obtayned his Ma<sup>ties</sup> leaue in that behalf as was signified by the E. of Arundell.' This was on February 28, 1620/1. Soon after that date Van Dyck was back at Antwerp.

For the next few months it is uncertain upon what Van Dyck was engaged. It seems hardly probable that a man

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who had been, and was in fact still court-painter to a king, who had returned home with gold in his pocket and a gold chain round his neck, should be content to resume his place among his former comrades in the *atelier* of Rubens. His leave, however, was granted distinctly for purposes of travel. There is, however, no actual trace of his having been away from Antwerp during these few months. There are certain paintings by Van Dyck, which show most strongly the influence of Titian, and yet clearly belong to the early period of his life, while working with Rubens. Among these are the *Mocking of Christ*, the *Betrayal of Christ*, and the *St. Martin*. Each of those can be traced to studies after Titian, jotted down by Van Dyck in his famous Sketch-Book at Chatsworth. It has usually been assumed, and with more obvious probability, that this Sketch-Book was not begun by Van Dyck until he had reached Italy. Rubens had, however, accumulated many fine works by Titian, Tintoretto, and other Venetian painters in his house, to which Van Dyck without doubt had access. Rubens had copied and adapted himself Titian's painting of the 'Crowning with Thorns.' It is possible, therefore, that Van Dyck may have devoted himself to the study of these paintings in Rubens's time, and made himself thoroughly acquainted with the technique of Titian before he actually went to Italy. This seems the more possible seeing that Rubens was the actual owner of Van Dyck's *Betrayal of Christ*, and the *Mocking of Christ*, which were sold after his death in 1641, and purchased for King Philip IV. of Spain, where



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they now are in the Prado Gallery at Madrid. The versions owned by Rubens were repetitions ordered by him from Van Dyck of paintings executed for the Abbey at Bruges. The *St. Martin* at Windsor Castle, which also came from Spain, is possibly also identical with one owned by Rubens. It is important also to remember that a former regent of the Netherlands, Mary of Austria, Queen of Hungary, sister of Charles V., had been a great admirer of the paintings by Titian, and had collected some twenty or more paintings by him, in her palace at Brussels, or in her summer residences in the Netherlands. These comprised some important pictures, including the portraits painted by Titian of the royal personages assembled at Augsburg in 1548, such as the famous 'Charles V. at the Battle of Mühlberg,' with which Van Dyck was certainly acquainted, the 'Sisyphus' and 'Prometheus,' and the 'Noli me Tangere,' a fragment of which only exists in the Prado at Madrid, the whole composition being recorded in Van Dyck's Sketch-Book at Chatsworth. One may therefore be led to assume that the study of Titian, which this Sketch-Book proves, must have begun before Van Dyck left for Italy.

This step was no doubt recommended and encouraged by Rubens. Rubens himself had gone to Italy twenty years before to study rather than to practise painting. Going straight to Venice in 1600 he had encountered the young Vincenzo Gonzaga, Duke of Mantua, who took the painter into his service, and maintained him in personal service to himself at Mantua, and on visits to

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Florence and Rome. Rubens had also been sent by the Duke on a mission to Madrid. Finally, Rubens had followed his master to Genoa, where the news of his mother's dangerous state of health had given him an excuse for breaking his chains. Van Dyck would naturally wish to follow in the footsteps of Rubens as far as possible, although it may be doubted if Rubens's own experience of the Gonzaga patronage would have encouraged him to advise his young friend to seek to secure the same. Anyhow, Rubens gave Van Dyck his best encouragement, and one of the best horses in his stables, no small gift, as Rubens was dependent for health on his daily ride and the quality of his mounts. An Italian friend of Rubens, Cavaliere Giovanni Battista Nani, was returning to Italy, and in his company Anthony Van Dyck started on October 3, 1621, reaching Genoa on November 21 following. The eight months' leave for travel, granted by King James I., seems to have been entirely forgotten.

A pretty legend, by no means inconsistent with what is known of Van Dyck's temperament, has invested a painting of *St. Martin* in the church at Saventhem near Brussels with romantic interest. The tale of Van Dyck's delay on his journey to Italy for love of the fair maiden of Saventhem has been disproved by the remorseless evidence of facts as to the actual date of acquisition of this picture by the Church of Saventhem from the Seigneur de Boisschot, a patron of Van Dyck. This *St. Martin*, and the more important version of the same composition at Windsor Castle, are unmistakably based, so far as the

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central figure is concerned, on Titian's great woodcut of 'Pharaoh in the Red Sea,' details from which are to be found in the Chatsworth Sketch-Book, and which is very likely to have been found among the objects of art brought back by Rubens from Italy. If we may assume that the notes from Titian were begun by Van Dyck before he went to Italy, and that he spent some time at Brussels studying the paintings by Titian in the regent's palaces, there may be some foundation for a more romantic cause of his delay in starting on his travels.

There was more than one reason for Van Dyck selecting Genoa as his first goal in Italy. Genoa was one of the most important cities in Europe at this date. It was an independent State, governed by an oligarchy of great ruling families, chief among which was that of Doria. As a seaport and mercantile city, Genoa was second only to Venice, but even more than Venice it was the chief port or clearing-house of the Mediterranean Sea, and the principal gate of access between Spain and the German provinces, including the Netherlands, which formed the great Empire of the Hapsburgs. Unlike Venice, however, Genoa had produced no native school of artists, and was dependent on importations from outside to supply the demands for such a luxury. The short sojourn of Rubens at Genoa in 1608 seems to have opened out to Flemish artists an unoccupied field for activity. Through this Van Dyck found a personal reason for going straight to Genoa. Among the Flemish artists already settled or beginning to form a circle there, were the brothers Cornelis and Lucas

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de Wael, in whose house at or near Genoa the new arrival from Antwerp naturally found a hearty welcome.

The brothers De Wael were a few years senior in age to Van Dyck. Their parents, Lucas de Wael and Gertrude de Jode, were friends of Van Dyck's family, and were portrayed by Van Dyck in one of his finest double portraits, now at Munich. Through their mother the De Waels were nephews to Jan, or 'Velvet,' Brueghel, and to Pieter de Jode, the engraver. Van Dyck painted the two De Waels in a double portrait, now in the gallery of the Capitol at Rome, where also is a similar double portrait of Pieter de Jode and his son, both noted as engravers. These two companion paintings were both in the same private collection at Antwerp in 1692. Jan Brueghel, the younger, Van Dyck's early friend, had preceded, or accompanied him, to Genoa. Two other compatriots, Jan Roos and Michael of Antwerp, were also there. Anthony Van Dyck was not among strangers.

In dividing Van Dyck's career into periods, sharply defined as they came to be, it is necessary to avoid any idea of a sudden change in style. Van Dyck was ardent, acquisitive, assimilative in his temperament, but it required time and industry to mould these qualities into a great style of his own. If it may be assumed that he came to Italy, already profoundly influenced not only by the work of Rubens, but also by that of Titian and Tintoretto, there will be no difficulty in imagining the young painter as simply continuing his progressive work at Genoa, only under the influence of a warmer and more



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passionate atmosphere. A certain number of history-paintings, sacred or mythological, as well as portraits, in which the combined influence of Rubens and Titian appears infused by the ardour and enthusiasm of youth, seem to belong to the period of his first stay at Genoa, a few short months only before the painter started on his journey to study, rather than to practise, painting at Venice and at Rome.

In February 1622 Anthony Van Dyck—Signor Antonio, as he now liked to call himself—left Genoa and went by sea to Rome. In the Eternal City he was sure of patronage from Cardinal Guido Bentivoglio, who had spent some years as Papal Legate in Flanders and written a history of the Netherlands. Van Dyck, however, did not linger at Rome, but started north in the direction of Venice. On the way he stopped at Florence and was greeted by his old friend Justus Suttermans, now court-painter to the Grand Duke of Tuscany, who had been entered as a boy on the lists of the Guild of St. Luke at Antwerp the same day as Van Dyck. It is interesting to note the difference in the development of the two painters who thus started on their careers on the same day. Suttermans found an early home with the Medici princes, and what we know of their personality is largely due to the straightforward skill of their painter. Suttermans, however, had little imagination, and remained an Antwerp painter to the last, partly influenced by his surroundings, a survivor rather than a pioneer. He has in consequence remained an unheeded, too little appreci-

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ated figure in art, while his former boy-friend soared into the empyrean. At Florence also Van Dyck may have met a man who was to have eventually a profound influence on his life, Sir Kenelm Digby, the Don Quixote of English nobility. From Florence he passed to Bologna, and visited the great academical schools of the Carracci and Guido Reni. Eventually he arrived at Venice. Whether it was by chance or design, Van Dyck found resident in a villa near Venice, on the mainland, a former friend in Alethea, Countess of Arundel. It is very probable that Van Dyck was taken under her patronage, perhaps under her roof. Although he spent some time at Venice, he has left no drawings of the place, no portraits of its great citizens, nothing but art-studies from paintings by Titian, Tintoretto, and Veronese to show how he occupied his time.

The Countess of Arundel managed to get herself involved in an unfortunate political controversy at Venice, that resulted in the punishment with death of one of the leading citizens, Foscari. The countess considered herself much aggrieved by her treatment, and vindicated herself by establishing a claim for redress and apology. Venice was, however, no longer a comfortable place for her, and she decided to return home. Illness prevented her from removing at once, and it was just during this period that Van Dyck was living at Venice. As the countess was a passionate lover and omnivorous collector of pictures and works of art, there could be no reason for discrediting the story that she invited Van Dyck to return

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with her to England, and indeed took him in her train as far as Turin. If this were the case, the lethargic progress of a great lady and her suite, encumbered moreover by waggon-loads of paintings, statuary, and other objects accumulated by the countess on her travels, would have enabled Van Dyck to visit several places of interest *en route*. Mantua he never visited, the city of the Gonzagas, so intimately connected with the career of Rubens. The Duke Vincenzo, the patron of Rubens, was no more, and the glory of the Gonzaga dynasty was fast approaching its close; his successor, Duke Ferdinando, shunned Mantua and resided chiefly at Venice, where he must have met and known Van Dyck, and gave him the heavy gold chain which the painter so proudly displays in his self-portrait at Munich. Mantua therefore offered no longer the same opportunities for patronage. Van Dyck was probably attached to the service of Lady Arundel, and may have been warned by Rubens not to depend too much on the patronage of any proud and wilful master. Across the Lombard plain the caravan would have proceeded, probably by Parma and Piacenza, towards Turin. At Parma Van Dyck could have seen the marvellous frescoes by Correggio, still fresh in their original beauty. Something of the suavity of Correggio can sometimes be detected as blending with the influence of Rubens and Titian in Van Dyck's sacred pictures. It must remain uncertain if the painter actually accompanied the countess as far as Turin, as he most certainly declined her invitation to pay a second visit to England.

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Another motive may have determined his actions, may even, indeed, have necessitated a sudden and fleeting return to his native city. On December 1, 1622, Frans Van Dyck, the painter's father, died at Antwerp. From a register of the Dominican convent at Antwerp it appears that Frans Van Dyck had been nursed and befriended by the nuns of this convent during the painter's absence, and that on his deathbed the father had expressed a wish to his son that he should paint an altarpiece for the convent chapel. Does this record denote the presence of Anthony Van Dyck at his father's death-bed? The journey from Italy to Antwerp was a matter of weeks in those days, and communication by letter or messenger took nearly as long. It would seem more probable that the father, unable to see his brilliant son before he died, left him this dying request, a request which Van Dyck on his subsequent return to Antwerp was scrupulous to execute, as denoted by the inscription on the great altarpiece *Christ on the Cross between St. Dominic and St. Catherine of Siena* now in the Museum of Fine Arts at Antwerp. Rome was now the goal of Van Dyck's ambitions, and early in 1623 he seems to have been settled there. As a painter required powerful patronage, he in all probability enjoyed that of Cardinal Bentivoglio, of whom he has left that marvellous portrait, now in the Pitti Palace at Florence, one of the great pieces of painting in the world of art. He is stated to have painted Cardinal Barberini, about to succeed to the Papacy as Urban VIII., and this portrait may perhaps be traced in the engraved portrait of the

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Pope by Van Dyck's friend and compatriot, Lucas Vorterman. Traces of his Roman visit are to be found in his Sketch-Book, sketches of pictures by Titian, of the famous antique painting in the Aldobrandini palace, now in the Vatican, and of the eccentric Sir Robert Shirley, ambassador from the Shah of Persia to Europe, who was in Rome in 1623, and who with his Circassian wife sat to Van Dyck for their portraits.

Rome was not, however, a congenial atmosphere for Van Dyck. The clubs and cliques of artists, native and foreign, congregated in Rome, were jealous of the patronage given to Van Dyck, and of his social success. They criticised his pictures unfavourably, admired in some cases his colouring as superficially good, but found fault with his drawing. Evidently the young painter, with his fine clothes, his gold chain, and his quick temper, made himself disliked by his fellow-artists at Rome. *Il pittore cavalleresco* they nicknamed him. Van Dyck, resenting their attitude, quitted Rome in disgust and returned to Genoa, where he was sure to receive a more friendly welcome.



### CHAPTER III

SIGNOR ANTONIO was resident at Genoa for the greater part of the next five years. It is not certain if he lived in the house of his friend, Cornelis de Wael, on the sea-shore, or if he had a residence of his own. It is possible to trace in certain portraits the identity of De Wael from his likeness in the double portrait at the Capitoline Museum. The great equestrian portrait, shown by Messrs. Agnew at the Brussels Exhibition of 1910, as well as a full-length portrait in armour belonging to the Marquess of Linlithgow, each suggest a friendly portrait of De Wael masquerading in the dress of the Genoese nobility; the likeness may, however, be misleading. Here at Genoa, at all events, Van Dyck was on congenial soil. Genoa itself was in rather a perturbed condition, and in a constant state of military or naval activity. This had retarded the advance of the Fine Arts, so that Van Dyck found himself absolutely without a rival either in the present or the past, and his arrival brought a new development of painting into Genoa and its territory. He was now a fully trained and consummate artist, with the technique of Rubens and Titian at his finger-ends, and his own incomparable personality to add to the skill as

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a painter. During his stay at Genoa many demands were made upon Van Dyck for paintings of sacred history, which were not only dispersed about Italy, but exported from Genoa to Sicily and Spain, and even to his native city of Antwerp. In these paintings Van Dyck used freely the compositions of Rubens and Titian, sometimes repeating, as in later days at Antwerp, his own compositions in more mature forms. The popularity of his religious paintings was due, in all probability, to Van Dyck's personal sympathy with the religious atmosphere of the period, the passionate over-emphasised fervour inculcated by the Jesuits. It is just this note of religious intensity which is lacking in the great religious compositions of Rubens, Titian and Tintoretto. Their great paintings are exhibitions of magnificent pictorial skill, splendid outpourings of pictorial rhetoric, but they do not reach the inner heart of the spectator. Van Dyck, working on simpler lines, borrows the head of Christ, for instance, from Titian, converts the 'Tribute Money' of Titian into the *Tribute Money* of Van Dyck in the Palazzo Bianco at Genoa, and uses the same type for the *Man of Sorrows* in the same collection. There is a fine example of these sacred paintings at Buckingham Palace in *Christ healing the Paralytic*, another version of which is at Munich. In the familiar subject of the *Crucified Christ*, a subject which Van Dyck made peculiarly his own, and for which there seems to have been a special demand at Rome, Van Dyck did nothing more than borrow from Rubens, but whereas the *Christ* of Rubens would be



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a glorious decoration for a cathedral, the *Christ* of Van Dyck was a painting which, hung in a side-chapel or private oratory, would receive the tears and passionate devotion of distressed humanity, who saw in such a painting the representation of the Divine Man while His image was in their hearts. So with the Madonna: no painter outside the Italian School has expressed the root idea of divine maternity so well as Van Dyck, whether it be as the Mother with her infant Son or the Mother wailing the death of her best-beloved on the cross of infamy. Here, like Raphael, Van Dyck adopted no conventional type, but, like Raphael, he took his models from human life and transmuted them into divine significance. In such paintings, again, while adopting all the rhetorical and theatrical formulas of Rubens, Van Dyck added a human touch, which brings them nearer to the emotional spectator. In the history of art the religious paintings of Van Dyck must occupy a secondary place, but in the history of the human race, especially that of the Roman Church, they have an importance of their own exceeding that of greater artists. In remote churches of France, Italy and Spain, copies will be found of well-known paintings by Van Dyck used as typical objects of devotion.

With mythological subjects Van Dyck was less successful. There he could not follow the tremendous examples of Rubens and Titian. On the one hand, he shrank from that fearless and reckless treatment of the female nude in which Rubens revelled, and on the other, he could not enter into that realm of poetic mystery which had been

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breathed into Italy from Hellas, and had not long before found its most inspired outlet of expression in Giorgione and the School of Venice. It was not that Van Dyck shrank from painting the nude when occasion demanded, but when he does so it is rather in the spirit of a *gourmet* or *dilettante*. His early painting of *Jupiter and Antiope*, of which several disputed versions exist, has neither the palpitating realism of Rubens nor the idealised sensuousness of Titian. Even his early painting of *Susanna and the Elders*, done in his Rubens days, has suggested the idea that the lady was more concerned with the loss of her clothes than with the danger to her virtue. In portrait-painting Van Dyck attained for himself at Genoa a fame which has lasted to the present day, and is not likely to be dimmed in the future. Van Dyck was destined by nature to be the painter *par excellence* of persons who may be described in ordinary parlance as ladies and gentlemen. Though of pure bourgeois extraction, it is easy to see from Van Dyck's portraits of himself that he had acquired the temperament and *allure* befitting a youth of gentle birth. *Il pittore cavalleresco* was a good nickname, for if he was *cavalleresco* in himself and his attitude to his brother-artists, he was also the same in his portraits, in which he seldom failed to give his sitter, whatever his rank in life, the appearance of aristocratic breeding and refinement.

Genoa was a city of rich, noble families, who maintained an oligarchic government over the state, as at Venice. These families inhabited great palaces, on which

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they lavished great wealth, and in many of which the same great families dwell even in the twentieth century. The two ruling families in Van Dyck's time were those of Doria and Spinola, who contended for the supremacy of government. With the latter family Van Dyck was specially connected. He painted the famous general, Ambrogio Spinola, more than once. Cornelius de Wael seems also to have been employed by the same patron to record his military achievements at Ostend, Breda, and elsewhere. Ambrogio Spinola's son, Filippo, was married about 1623 to Geronima Doria, daughter of Paolo Doria, procurator of the Republic, and his daughter Polissena was the wife of Don Diego Filippo Guzman, Marquès de Legañez, Spanish envoy to the Republic of Genoa. All of these personages were painted by Van Dyck. Legañez was the agent through which the painter obtained commissions for Spain, and through him Van Dyck may have become acquainted with the work of Velazquez. The other great houses of Brignole-Sala, Grimaldi, Durazzo, Balbi, Pallavicini, Lomellini, Imperiali, Cattaneo, to mention only a few of the names—then, and still, well known and dominant in Genoa—were all laid open to the magic brush of Van Dyck. Up to the end of the eighteenth century the bulk of these portraits remained in the palaces for which they had been painted, and a long list of paintings by Van Dyck is given by the Genoese historian, C. G. Ratti, in his edition of Soprani's *Lives of the Genoese Painters* and his *Guide to the Chief Sights in Genoa* (second edition published in 1780). Since that date many of these portraits

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have left their native country, and the Genoese portraits by Van Dyck are ranked amongst the most highly prized treasures of the modern millionaire. The migration from Genoa of the series of paintings by Van Dyck from the Cattaneo Palace, including the famous full-length of Elena Grimaldi, Contessa Cattaneo, which was sold for a fabulous price to an American collection, was a great loss to Italy, although it must be confessed that the paintings were thereby rescued from an unjustifiable neglect. It is satisfactory to think that two, at all events, of this series were secured for the National Gallery. Through the generosity of some of her great citizens the city of Genoa has been able to enter into permanent possession of some of these treasures. The famous portraits of Anton Giulio, Marchese di Brignole-Sala, on horseback, and his wife, Paola Adorno, remain fortunately the chief attraction of the Palazzo Rosso, now the public museum, at Genoa. The *White Boy* in the Durazzo Palace is but one more noteworthy example of the treasures which the city of Genoa can hardly afford to lose. Too many of the portraits of the Spinola, Balbi, Lomellini, and other families have, like those of the Cattaneo family, quitted Genoa for ever.

The most remarkable thing about the whole series of Genoese portraits by Van Dyck is the grandiose air of distinction with which he invests his sitters. His male portraits have already acquired that look of romantic melancholy which is in strong contrast to the exuberant vitality of Rubens, or the full-blooded healthiness of a Titian portrait. Genoa was a great *rendezvous* of the



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Spanish aristocracy, and Van Dyck may have imbibed from their society something of the haughty *insouciance* of the Spanish grandee. In the fateful look which is to be found in Van Dyck's Italian portraits we can trace that spirit of unrest and anxiety which is to be found in the portraits of so different a thinker as Lorenzo Lotto. The great Genoese ladies were a simpler problem. To live, love, and wear fine clothes would seem to be the duty of maiden, bride, or mother in Van Dyck's portraits. There is more character in the homely bourgeois ladies who were painted by Van Dyck in his youth at Antwerp than in many of the proud and gorgeous dames who stand scornfully on the steps of their palaces at Genoa. There is more life and humour in the Jordaens-like babies and children of the early days at Antwerp than in such superb little aristocrats as the Balbi children of the Lucas collection in the National Gallery. One feels that a century or so later Van Dyck would, like Romney, have been the ideal painter of an Eton boy.

It is interesting to watch the transition from the vigorous hand of youth in the Antwerp style, with its touch of mere animalism, to the passionate vigour and romance of early manhood in the paintings at Genoa.

The story of Van Dyck at Genoa was broken once, if not oftener. He was sent for to Sicily to paint at Palermo a portrait of Philibert Emmanuel of Savoy, Viceroy of Sicily, then part of the Spanish dominions. This was in the summer of 1624, and in July of that year Van Dyck visited at Palermo the famous woman-

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painter, Sofonisba Anguissola, who late in life had married into the Lomellini family of Genoa, and had settled in Palermo. Sofonisba was now ninety-six years of age, and Van Dyck has left in his Sketch-Book a sketch of the old lady and a note of his visit to her. He says that she was still keenly interested in painting, and gave him some good advice and some useful hints. Van Dyck quickly obtained commissions at Palermo, especially for subjects dealing with the patron saint of that city, the virgin saint Rosalia. An outbreak of plague cut his visit short, and he returned post-haste to Genoa, where he completed his commissions for Palermo at his leisure.

There is some reason to think that Van Dyck paid a flying visit to his native land in the year 1625. It would appear that his absence abroad caused some difficulty in the winding-up of his late father's estate. He was certainly absent from Antwerp on September 27, 1624, on which day his brother-in-law, Adriaen Diercx, a notary at Antwerp, certified that his brother Anthony was of full age, was abroad, and had said that any one might settle his affairs for him. He was as certainly absent on December 12, 1625, on which day his brothers and sisters were called upon to certify that Anthony was still out of the country.

On the other hand, there is the following evidence to show the possibility of Van Dyck having been at Antwerp in 1625. George Vertue, the engraver and diarist, notes that Jonathan Richardson, the elder, the well-known English painter and collector, had possessed a sketch and

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part of a letter by Van Dyck, subscribed by the painter himself, *Ant<sup>o</sup>. Van Dyck, 16 d'Otto<sup>b</sup>. 1625, Anversa.* This drawing cannot, unfortunately, be traced, but there seems no valid reason for doubting Vertue's accuracy. The inscription, moreover, might possibly have been 'Ant<sup>o</sup>. Van Dyck . . . di Anversa.'

In the Stroganoff collection at St. Petersburg there is a fine portrait of Nicolas Rockox, the burgomaster of Antwerp, who was so intimately connected with the life of Rubens. This portrait was painted by Van Dyck and engraved by Lucas Vorsterman. Of Vorsterman's engraving several states exist showing curious differences. Among the accessories in the picture is a bust of Demosthenes, which, according to the letters of Peiresc to Rubens, was acquired by Rockox in 1621 or 1622. The second state bears Van Dyck's name as painter, which was erased in the third, but restored in the fourth, when the plate was much altered, and the name of Rockox added, with the statement *Eques, Urbis Antwerpiæ consul nonum.* Rockox was burgomaster for the ninth and last time in 1625. The fifth state bears Van Dyck's name and the statement *Anton: Van Dijck pinxit Anno. 1625.* Too much stress must not be laid upon this date, for Vorsterman, the engraver, was living in London from 1624 to 1630, and Peiresc bought a print of Vorsterman's engraving in 1627.

George Vertue supplies another piece of evidence in a statement received through one Peeters, a painter, that Mr. Remy, otherwise Remigius van Leemput, one of



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Van Dyck's principal assistants in London, with whom Peeters was acquainted, 'has many times said that the Duke of Buckingham that was ambassador to France in King Charles the first Time, being recall'd from France came by the way of Flanders, where he meet with Vandyke the Painter and had his Picture drawn by him, which he brought over and showd the King, which the King liked very well, and order'd Vandyke to be sent for over to come and draw the Queen's Picture . . .' It is difficult to discredit Mr. Remy's statement altogether, seeing that he was certainly in personal touch with Van Dyck. If the statement be true, the meeting between Van Dyck and Buckingham must have taken place between June 1625, when Henrietta Maria arrived in England as queen and bride, and August 1628, when Buckingham fell under Felton's knife at Portsmouth.

During this period Buckingham's only visit to France was on his luckless expedition to La Rochelle in 1627, but in November 1625 Buckingham was on a special embassy at The Hague, and if Van Dyck was at Antwerp or Brussels in October, it would not be unreasonable to suppose that he may have been received by Buckingham at The Hague in November. Vertue states that he himself had seen a portrait of Buckingham painted by Van Dyck.

Mr. Remy further stated, according to Peeters, that 'Vandyke acquainted the King that he came over express to His Majesty, but desir'd leave he might go back and settle his affairs, and then he whould come over again and reside hear and so hee did.' This seems to corroborate a

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further tradition that Van Dyck came to London and stayed with his friend and fellow-townsmen, George Geldorp, at the latter's house in Drury Lane, but returned to Antwerp owing to the preponderating influence at court still enjoyed by Daniel Mytens. If this all took place in December 1625, it would still fit in with the certificate of his sisters that Van Dyck was out of the country at that date. It is noteworthy that during the year 1626 there is very little definite information as to the life and work of Anthony Van Dyck. The only evidence of his presence at Genoa lies in two portraits of Gian Vincenzo Imperiale, one of which has lately passed into a great American collection, and the other is in the Brussels Gallery. Both of these portraits are, however, hardly worthy of Van Dyck's great Genoese tradition, and may very well be the work of one of his numerous imitators at Genoa, such as G. B. Carbone.

Apart from the possible direct invitation from Buckingham, and the former, and, as it would seem, unceasing patronage of the Earl and Countess of Arundel, there were other agencies which would impel Van Dyck to try his fortunes in France and England. Genoa, as a great trade centre, was the meeting-place of many persons concerned in the newly discovered sport of picture-dealing. There Van Dyck met Nicholas Lanier, nominally one of the king's musicians, but really an agent to buy pictures on behalf of King Charles I., and who was about to arrange with Daniel Nys for the purchase of the great collection of pictures belonging to

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the late Duke of Mantua. Orazio Gentileschi, an Italian painter of considerable repute, was at Genoa on a similar errand. François Langlois of Chartres, a dealer in engravings and the like at Paris, whose portrait Van Dyck painted as a bagpipe player, was a recognised agent and dealer on behalf of the Earl of Arundel and other collectors. Lumagne, a banker of Lyons, was also one of Van Dyck's sitters. Van Dyck painted them all, and each one no doubt advised him to pay court to the new art-loving king in England. It is known that he crossed the Alps by the Mount Cenis route, and was delayed at St. Jean de Maurienne by fever, where he painted a portrait of his host's daughter. It is also known that he visited the famous antiquary, Peiresc, Rubens's friend and correspondent, at Aix, in Provence. A portrait, called Prince D'Angri, probably Prince Tingry, which has lately passed with the Salting Collection to the National Gallery, suggests that Van Dyck may have passed a short time at the court of Luxembourg, through which territory he would pass on his return to his native land. Another event may have had a powerful influence in guiding the plans of Anthony Van Dyck. In 1626 Rubens lost his wife, Isabella Brant, and took his sorrow so much to heart that he abandoned regular painting for a time, and assuaged his grief by travelling and diplomacy, that partook to some extent of political intrigue. There was thus a place open at the moment in Antwerp, which Van Dyck alone of living Flemish artists was capable of filling.

It is just possible that further details may still be dis-

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covered of Van Dyck's residence at Genoa, which would throw light on his work and whereabouts in the years 1626-27. Lucas van Uffel, a rich merchant of Antwerp, whose portrait Van Dyck painted at Genoa (now at Stafford House), was a special friend of the painter, and received constant news of him through Cornelius de Wael. Up to quite recent times the letters between De Wael and Van Uffel were known to exist, and they may yet be discovered. A better fate attended the correspondence between Van Dyck and Giambattista Paggi, a Genoese painter, who died in 1627, and whose letters still exist. It is clear that Van Dyck returned to Antwerp some time in 1627, as in that year he painted Pieter Stevens, almoner of the town, a rich collector and amateur at Antwerp. This portrait of Stevens has lately been identified in the Mauritshuis at The Hague. It is noteworthy that in the portrait of Prince Tingry, already mentioned, and that of Pieter Stevens, the sitter wears a richly embroidered glove, a usual circumstance, and a luxury confined to the noble and wealthy classes. The portrait of Stevens led evidently to the commission for Van Dyck to paint the portrait of Stevens's bride, Anna Wake, daughter of Lionel Wake, to whom Stevens was married in the Church of St. Walburga on March 12, 1628, the date 1628 appearing on her portrait by Van Dyck, which hangs as a companion to her husband's portrait at The Hague.

Lionel Wake, the father of this young lady, was an English merchant at Antwerp, a wealthy financier and agent, through whom the Regent, Archduchess Isabella,



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transacted much business. He was the friend and agent of Rubens, and of Sir Dudley Carleton at The Hague. Throughout 1627 the political intrigues were going on, by which Buckingham sought to negotiate between the English and Spanish Governments. Rubens was one of the agents in these matters, and so were Balthasar Gerbier and the Abbé Scaglia, who were backwards and forwards between London, The Hague, and Brussels. Most of the actors in this drama are known to us through portraits by Van Dyck, and probably Lionel Wake and the rest of his family were also among the painter's sitters. The assassination of Buckingham in 1628 put an end to all this political business, and was, perhaps, a factor in Van Dyck's decision to settle again at Antwerp. There is further evidence to denote his presence in his native city. His sister, Cornelia, died in September 1627, and was buried in the churchyard of the Béguinage at Antwerp. Anthony Van Dyck seems to have been much attached to his sisters, and on March 3, 1628, he made his will before a notary at Antwerp. In this document he described himself as 'painter, bachelor, and in good health,' and made two older sisters, Susanna and Isabella, who were also *béguines*, his heirs, directing that after their deaths his property should be divided between the poor at Antwerp and the Convent of St. Michael. He made no mention of his elder brother, Frans Van Dyck, or his sister Catherina, who was married to the notary, Adriaen Diercx, but he provided for the support of an old woman who had been in his service and that of his dead father. His younger brother,



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Theodorus, was a priest, and another sister, Anna, a nun of the Faontaine Convent, so that they could not receive any property. At the same time the two sisters, Susanna and Isabella, made wills, leaving their fortune to the painter. Anthony Van Dyck took the further step of affiliating himself to the Confraternity of Celibates, which was directed by the Society of Jesus at Antwerp. In these transactions Van Dyck shows himself in an amiable light, as of a warm, impulsive, and affectionate nature, with a strong leaning towards religious fervour.

## CHAPTER IV

ON May 27, 1628, James Hay, Earl of Carlisle, an English courtier and one of Buckingham's agents on the Continent, writes from Brussels to the Duke of Buckingham and says, 'At my comeing into Antwerp (upon Saturday the 17 May curr<sup>t</sup>), I found that Don Carlos de Colonna, and Mons<sup>r</sup>. Rubin were out of towne, gone the day before unto Brussels; as I signified in my former dispatch (of 18 past) unto my Lord Conaway. The day following after dinner, taking occasion to see some curiosities at Mons<sup>r</sup>. Vandigs, I met Mons<sup>r</sup>. Rubin there, newly returned from Bruexelles; which I knew not of until that instant. . . .'

This statement is interesting, as proving that Rubens was home at Antwerp when Van Dyck returned from Italy, and that so far from resenting his arrival, he was on friendly terms with his former assistant. Don Carlos de Colonna, here mentioned, was appointed Spanish Ambassador to England in 1629. Van Dyck drew his portrait in 1628, and painted a large equestrian portrait of him, now in the Colonna Gallery at Rome. Rubens was, however, immersed in politics, and shortly after this interview proceeded on an embassy to Paris and Madrid, and in 1629 to London; it was not until the summer of 1630 that he returned to Antwerp.

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The field at Antwerp was thus open for Anthony Van Dyck, and, as has been already suggested, the control of the great picture-manufactory in Rubens's house may have been left under the superintendence of Van Dyck, for no other of Rubens's assistants would have been capable of directing it. At all events, commissions of importance began to pour in on Van Dyck from churches and public bodies, in addition to portraits of official personages and private friends. It is recorded that Van Dyck lived in a modest house, very different to the great hotel built by Rubens, and that he possessed a valuable collection of paintings by Titian, including probably the famous 'Cornaro Family,' which he had in his house in England, and other artists, as well as the curiosities which the Earl of Carlisle went to see.

It is difficult, as before, to draw a line between the sacred paintings executed by Van Dyck at Genoa, and those painted immediately after his return to Antwerp. Some of his best and finest renderings of the Holy Family subject belong to this period. The *Mystic Marriage of St. Catherine* at Buckingham Palace, the *Holy Family* at Turin, the *Virgin and Child with St. Catherine* at Grosvenor House, a reminiscence of Correggio, the *Rest in Egypt* at Munich, and the splendid *Virgin and Child with two donors* in the Louvre, form a group of paintings which would have established Van Dyck in high rank as a history painter, even if he had never painted a portrait at all. The famous *Christ Crucified* was in demand, and the churches and religious confraternities beset him with

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commissions. One of the earliest was the renowned *Ecstasy of St. Augustine*, painted for St. Augustine's church in Antwerp and finished in June 1628, a huge painting constructed on academical lines, akin to those of the Bolognese Academy. The *Lamentation over the Dead Christ*, or *Nood Gods* in popular phraseology, was a subject in which Van Dyck specially excelled, and the treatment of this subject in the paintings of the Antwerp Museum, the Kaiser Friedrich Museum at Berlin, the Louvre, and the Munich Gallery, all show a dramatic scene of poignant religious feeling, quite different from the renderings of the same subject in the *atelier* of Rubens. One of Van Dyck's earliest duties after his return was to complete, for the Dominican Sisters, the great painting of the *Crucified Christ between St. Dominic and St. Catherine of Siena*, which he had promised to execute as a votive offering to his father's memory. Van Dyck's affiliation to a branch of the Society of Jesus led him to paint some of his most admirable compositions from subjects connected with the Jesuit Order. Among these were the *Vision of St. Anthony of Padua*, in the Brera Gallery at Milan; *St. Rosalia receiving a Wreath from the Infant Christ*, and the *Virgin appearing to the Blessed Hermann Joseph*, both in the Imperial Gallery at Vienna.

In compositions of this kind on a very large scale, Van Dyck was not seen at his best; whereas Rubens revelled in a huge canvas, Van Dyck's powers failed him when stretched so far. Rubens was a master of stage-composition, like Tintoretto, and the bigger the space to fill, the more

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eagerly and vigorously Rubens set to work to fill it. Van Dyck, on the other hand, had no originality of construction, no scruples as to borrowing, so that many of his subjects are based flagrantly on compositions by Rubens or Titian, such as the *Elevation of the Cross* at Courtray, famous for the recent robbery and recovery of the picture, the great *Crucifixion* at Malines, and the *Crucifixion au coup d'éponge* in St. Michael's church at Ghent. More peculiar to Van Dyck are the two paintings at Termonde, the *Adoration of the Shepherds* and the *Crucifixion with St. Francis*, which belong to a rather later date. Unfortunately in nearly every case these great paintings by Van Dyck have suffered irretrievably. They are usually painted in a low tone of colour, and with pigments which have proved sensitive to the cold and damp and other risks, shared by so many paintings which have been exposed for centuries in the great ill-ventilated churches to which they have belonged. For this reason Van Dyck's *machines*, as they have been irreverently called, have never met with the recognition which they deserve. It may be remarked that a similar fate has attended the works of the great painters of the Bolognese School. The waning influence of the Church from the objective point of view has seriously diminished the value of such paintings as religious emblems. The Church itself has for the most part proved itself a careless and unintelligent guardian of the treasures of art which pious generosity may have deposited under its care. A work of art, once valued in hard cash, quickly loses its spiritual and even its artistic purity. If



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highly valued, it usually meets a mere pagan fate in a gallery or museum ; while if considered unworthy of this honour, it is seldom considered worthy of protection.

For secular patrons Van Dyck was called upon to paint the mythological subjects then in fashion, though of those which he is known to have painted, only some few have survived as worthy of notice. *Rinaldo and Armida* was a favourite subject, and the one which eventually paved his way into England. *Venus at the Forge of Vulcan* was another subject in which Van Dyck took pleasure. Though he exercised special trouble and skill in painting the nude torsos of both sexes, Van Dyck never showed the *abandon* of Rubens or Jordaens, and the most sensuous of his paintings could not be out of place in a lady's drawing-room. In such subjects he was frankly Titianesque, and influenced by the restrained passion of Correggio or Guido, rather than by the coarse licence of his own native country. In one department, that of child angels, or *putti*, Van Dyck took a special delight, even if in this he could not claim any originality of his own.

As a portrait-painter, however, Van Dyck had attained to complete success before the time of his actual return to Antwerp. In spite of many competent practitioners of the same art at Antwerp, painters so skilled that it requires some care to prevent their works from being fathered on Van Dyck, Van Dyck was without a rival. With his wonderful power of assimilation and of accommodating himself to the circumstances in which he was placed, Van Dyck reverted on his return to Antwerp to

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a Flemish manner, though strengthened and warmed by his Italian experience. He painted the portraits of most citizens of note at Antwerp, or at the Spanish court in Brussels. The influence of the Spanish court, with its newly donned austerity and its negation of colour, is illustrated in the portraits by Van Dyck, as well as in those by his great contemporary, Velazquez. There are certain portraits in which Van Dyck seems to be imitating Velazquez, such as the full-length portrait of the *Duc d'Arenberg* in the collection of Earl Spencer at Althorp, and the portrait of the *Cardinal-Infant Ferdinand of Austria* at Madrid. Although, however, Van Dyck and Velazquez were almost exact contemporaries in age, Van Dyck's art matured with much greater rapidity than did that of the Spanish painter. Before the year 1628, in which Rubens visited Madrid and diverted the aims of art there, Van Dyck had accomplished all the great works of his Genoese period, and was renowned, whereas Velazquez was still labouring and had barely succeeded with his earliest portraits of King Philip IV. Through the influence of Spinola and Legañez, the two painters may have known each other by repute, but paintings by Van Dyck are likely to have found their way to Madrid much earlier than paintings by Velazquez could have arrived at Genoa or been known at Antwerp. The portrait of Ferdinand of Austria has some affinity to the famous Fraga portrait of Philip IV. by Velazquez, but Van Dyck's portrait must have been painted in 1634, while that by Velazquez was not painted till 1644, three years after Van Dyck's death. Great

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imitator as Van Dyck was, dates would seem to prove, that if any influence was exerted by one painter on the other, the Spaniard must have been influenced by the Fleming.

The wise old Archduchess Isabella Clara Eugenia, Regent of the Netherlands, had been left a widow shortly before Van Dyck's return to Antwerp, and had embraced the order of the Poor Clares, adopting their religious dress. In this dress she was painted several times by Van Dyck, and several examples of the portrait are known, the kindly austerity of the face being cleverly enhanced by the treatment of the white and grey robes. The Regent appointed Van Dyck to be her court-painter at an annual salary of 250 gulden. In this capacity Van Dyck painted many of the leading personages at the archduchess's court, and especially the commanders of the Spanish forces of the Netherlands. *Spinola*, the hero of the siege of Breda, he had already painted, and next *Hendrik, Comte de Bergh*, and then *Francisco de Legañez, Marquès de Moncada*, whose equestrian portrait by Van Dyck is in the Louvre. *Carlo de Colonna, Ottavio Piccolomini*, Italian noblemen in the Spanish service, were among his sitters, as were *Jean de Montfort*, the court chamberlain, the *Marquès de Mirabella, Don Alvarez Bazan, Marquès de Santa Cruz*, and *Don Emmanuel Frockas Pereira y Pimentel, Conde di Feria*, all notabilities of the Spanish court. Wolfgang Wilhelm, Duke of Jülich and Cleve, who had just been raised to the independent sovereignty of Newburg in the Palatinate, was an eager collector of Van Dyck's

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paintings, and from him derive many of the renowned examples of Van Dyck's art which are now in the Munich Gallery. The great local families of Arenberg, Ligne, De Croy, Tassis, names still famous in Austrian history, all contributed to swell the number of his distinguished sitters, many of them being ladies. The rich merchants of Antwerp were painted by him, such as *Eberhard Jabach* of Cologne, and the leading citizens in the Government, such as *Philippe le Roy, Seigneur de Ravels* and his wife, in the Wallace Collection. Rubens on his return sat again to Van Dyck, as did his fair second wife, Helena Fourment. The full-length portrait of Helena in a black dress with a feather-fan, which passed from the Houghton Collection to the Imperial Collection at Petersburg, where it is usually attributed to Rubens, is said to have been painted by Van Dyck to fill a particular space in one of the rooms in the house of Rubens at Antwerp. It would not be possible to enumerate strictly the whole list of admirable portraits executed by Van Dyck at this happy period of his existence.

In August 1631 Marie de' Medicis, Queen-Mother of France, took refuge in the Netherlands, where she remained for eight years, and resided at Antwerp for some weeks. The queen was already acquainted with Rubens, who had painted for her the great series of paintings for the Palais du Luxembourg, and she now made acquaintance with Van Dyck, who painted more than one portrait of her. She was afterwards joined by her favourite son, Gaston, Duc d'Orléans, next heir at the time to the throne of France, who had on January 1632 married Marguérite,



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sister of Charles, Duke of Lorraine, who was in active warfare with Louis XIII. of France and Cardinal Richelieu, in which Gaston took rather an ignoble part. The Duke of Lorraine, defeated in the field, abandoned his country to his brother, and took refuge in Brussels, where he set up a kind of hostile court, aided by the queen-mother, and by his sister, Margu  rite of Orl  ans, and Henriette, Princesse de Phalsbourg. Of this royal circle Van Dyck has left several portraits, though they were probably not painted before 1634. At some time Van Dyck paid a visit to the court of Prince Frederick Henry of Orange and his wife, Amalia van Solms, in Holland, and painted several pictures for them. This may have been before he settled in Antwerp, but the style of painting in the portraits of the Prince and Princess of Orange suggests a later date, perhaps on his way to England. It must have been on this journey to Holland that Van Dyck paid his visit to Frans Hals at Haarlem, which has become famous, and also to his old fellow-pupil, Hendrik du Bois, a one-armed painter, who had settled at Rotterdam with his wife, Helena, daughter of Eland Gysbrechts Tromper of that city. The portraits of Du Bois and his wife, which were kept together in English collections for about two centuries, are now separated, the husband's portrait being at Frankfurt, the wife's in the Art Institute at Chicago.

The attempts to induce Van Dyck to come to England in the service of King Charles I., which had apparently been interrupted by the death of the Duke of Buckingham, were soon resumed. The Earl and Countess



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of Arundel were now again in favour, and naturally anxious to persuade Van Dyck to come. Nicholas Lanier, one of the king's most trusted agents, had shown to Charles the portrait of himself, painted by Van Dyck at Genoa. Michel le Blon, another artist, political agent, and art-dealer, whose portrait by Van Dyck is at Amsterdam, is said to have also recommended the painting of Van Dyck. As early as 1629 Endymion Porter, a great favourite at the court of England, was negotiating with Van Dyck for a painting of *Rinaldo and Armida* on behalf of King Charles I. The queen-mother, Marie de' Medicis, may have extolled Van Dyck to her daughter, Queen Henrietta Maria, in England. Rubens was now back at Antwerp in full work, and at no time was Van Dyck able to stand on the same level as his great master. All seemed to point to a new opening for his talents at the court in London, where he could have no rival. The final impulse seems to have been given through that shifty schemer, Sir Balthasar Gerbier, an agent of the then all-powerful Richard Weston, Earl of Portland, for whom he had purchased at Brussels in December 1631 a painting of the *Virgin and Child with St. Catherine*, which Van Dyck repudiated as his work. On March 13, 1631/2, Gerbier wrote to Weston that Van Dyck, who had wished to go to England, and asked him to speak to the queen-mother and the archduchess about taking their portraits over to England to show the king, had a sudden caprice not to go; but the same day Gerbier wrote to King Charles I. from Brussels, that Van Dyck was there, and said that he was resolved to

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go over to England. King Charles took a lively interest in the arrival of Anthony Van Dyck. Edward Norgate, herald, miniature-painter, and Clerk of the Signet to the Crown, a *protégé* of the Earl of Arundel, a friend of Gerbier, and a relative by marriage of Nicholas Lanier, was appointed to receive and lodge Van Dyck, and received by warrant fifteen shillings a day 'for the dyett and lodging of Signior Anthonio Van Dike and his servants ; the same to begin from the first day of Aprill just to continue during the said Vandikes residence there.' Sir Francis Windebank, Secretary of State, was instructed 'to speak with Inigo Jones concerning a house for Vandyck.' A house was found for him in the Blackfriars, near the Thames, then one of the chief causeways of London, and where he would be unfettered by the jurisdiction of the London Guild. Several other foreign artists were already resident in the same quarter. A summer residence was provided for him in the royal palace at Eltham in Kent, a few miles from London.

Van Dyck found few competitors in London. Daniel Mytens, the court-painter, was still employed on useful, though rather uninspired portrait work. It is clear that Mytens was not actually superseded, but that he continued to paint official portraits for the king for some years after Van Dyck arrived in England. Eventually, according to tradition, he acknowledged the supremacy of Van Dyck and begged for leave to return to his native country. Cornelius Jansen, or Johnson, van Ceulen, in spite of his Dutch ancestry and name, was a born Londoner, and

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always regarded himself as such. This excellent artist may be looked upon as the first native-born artist of great merit to practise in England. There is a certain sympathy of feeling between his portraits and those by Van Dyck. Jansen's style was popular in England, and Van Dyck quickly appropriated and assimilated it, and by his dazzling brilliance put the tender, sensitive, but prosaic efforts of Cornelius Jansen far in the background. Portrait-painting had degenerated into a mere trade, an employment for hack-artists in back shops, where such portraits were turned out to order under the direction of such artist-publishers as John de Critz, Robert Peake, and others. The trade in pictures was increasing, and at the country fairs and in the shop-windows, portraits of celebrities, drolleries, or small church pictures were always to be found. Van Dyck rescued painting in England from this phase of mere craftsmanship and restored it to the position of a Fine Art.

The king and queen lost no time in sitting to Van Dyck, and the first important commission seems to have been the great *Family Piece* at Windsor Castle, painted in 1632, and containing portraits of the king and queen with their two eldest children. On July 5, 1632, the king conferred the honour of knighthood on Anthony Van Dyck at St. James's Palace, and appointed him principal painter-in-ordinary to their majesties. On April 20, 1633, the Lord Chamberlain was ordered to provide a chain and medal, of one hundred and ten pounds value, to be presented unto Sir Anthony Van Dyck. In the

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same year the king gave the painter a pension of £200 per annum paid quarterly, 'any restraint formerly made by our late dear Father, or by us, for payment or allowance of Pension or Annuities or any declaration, signification, Matter, or Thing to the contrary in any case notwithstanding.' Van Dyck's breach of contract with King James I. was thus condoned and forgotten. Numerous entries occur in the Privy Seal Payments of payments to Van Dyck for pictures done for the King. The portraits of King Charles and Queen Henrietta Maria at this date are gay and cheerful, the king rather stolid but very *débonnaire*, the queen a sprightly and winning brunette, both of them attired in gay colours, their hearts full, apparently, of happiness and content.

In spite of the honourable position occupied by Anthony Van Dyck at the court of Charles I., he did not lose sight of his native land, or of the chances for exercising his art there. On December 1, 1633, his former patroness, the Archduchess Isabella, closed her long and useful life. A new Regent for the Spanish Netherlands had to be appointed, and King Philip IV. of Spain selected his younger brother, Ferdinand, usually known as the Cardinal-Infant of Spain, for this important post. Meanwhile the regency was held by Thomas of Savoie-Carignan, nephew to the late Archduchess, who had just succeeded Moncada as commander-in-chief of the Spanish forces in the Netherlands. Van Dyck obtained leave to go over to Antwerp to settle his affairs. The queen was anxious for his brother Theodorus to come over and be one of her



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chaplains, but he could not be persuaded. On March 28, 1634, Van Dyck acquired a property at Antwerp in the Seigneurie of Steen, which he settled the following April on his sister Susanna.

Meanwhile a large concourse of friends and relatives assembled at Brussels to welcome the new Regent. There were the exiled families of Orléans and Lorraine, including the fair Beatrice de Cusance, Princesse de Cante-Croix, a heroine of romance, and the putative wife of Charles II., reigning Duke of Lorraine. Her portrait by Van Dyck is one of the chief treasures of Windsor Castle. Van Dyck painted more than one portrait of Thomas of Savoy, including the great equestrian portrait now in the royal gallery at Turin. Van Dyck was also employed to paint an immense group of the Town Magistrates of Brussels, which was unfortunately destroyed during the siege of Brussels in 1695. The painter settled in a house close to the Hôtel de Ville in Brussels, with the sign of 'Le Paradis,' and there awaited the joyous entry of the new Regent, which took place on November 4, 1634. The Regent sat to Van Dyck for more than one official portrait.

With the close of these festivities Van Dyck was due back in England. He stopped a little time at Antwerp, and seemed to have completed there the large painting of the *Adoration of the Shepherds* for Termonde, for which he had received a commission in 1631 before he left for England. Early in 1635 he was back in London, and resumed his duties for the king and queen.



## CHAPTER V

THE portraits of King Charles I. and Queen Henrietta Maria, painted by Van Dyck, have left an enduring mark on the history of their time. It may even be said that history itself is written in the portraits of the king and queen, their children, and the gay court around them, bravely clad in bright colours and lace, unconscious, and yet apparently not without some premonition in their eyes, of the great tragic drama on which the curtain was soon to rise. Charles and Henrietta Maria showered favours on Van Dyck. They constantly visited him in his house at Blackfriars, and a special causeway was constructed to enable the royal party to land from their barge and enter the painter's house privately. The portraits of Charles I. are world-famous. In addition to the great *Family Piece*, and the double portrait of *Charles I. receiving a Wreath from Henrietta Maria*, painted by Van Dyck before his return to Antwerp and Brussels in 1634, he now completed many other portraits of the king and queen and their children. Chief among these were *Charles I. on a White Horse attended by M. St. Antoine*, the great picture at Windsor Castle, painted in 1635 and modelled on his earlier portrait of Anton Giulio Brignole-Sala at Genoa; *Charles I., standing figure in Parliament*

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*Robes*, painted in 1636, now in St. George's Hall at Windsor Castle; *Charles I. on a Dun Horse*, painted about 1637, and based on the famous portrait of Charles V. at the battle of Mühlberg by Titian, the original sketch of which is in the royal collection at Buckingham Palace, while the great amplified version, after having belonged to the Archduke Ferdinand of Austria, at Tervueren, near Brussels, was acquired thence by the great Duke of Marlborough, for his gallery at Blenheim Palace, and has now found a permanent home in the National Gallery; *Charles I. standing by his horse, attended by an equerry* (*Le Roi à la chasse*), now in the Louvre at Paris. These are but the principal paintings of the king; Van Dyck painted him over and over again, in armour, at whole length, or with his hand on a globe, or on a helmet, or in the black robes of St. George, as in the painting at Dresden, which appears to be a faithful copy of the painting by Van Dyck which perished in the great fire at Whitehall.

One of the most famous portraits of Charles I. is the portrait in three positions at Windsor Castle, which was painted in 1637, and sent to Rome to the celebrated sculptor, Bernini, to make a bust from. This triple portrait seems to be based either on the well-known triple portrait of Cardinal Richelieu by Philippe de Champaigne in the National Gallery, or else perhaps on the triple self-portrait of Lorenzo Lotto, which Van Dyck may have seen in Italy. The story is well known how that Bernini remarked on the *volto funesto* or fateful aspect of the king, and the ominous circumstances which attended it on its

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arrival in England have been often recorded. It was so much admired that Henrietta Maria wished to have a bust made of herself, and had three separate portraits of herself painted by Van Dyck for a similar purpose. Owing to the outbreak of the civil war, the paintings were never sent to Italy; two of them remained at Windsor Castle, and the third was given by the king to Lord Denbigh.

Queen Henrietta Maria herself owes her place in history to a great extent to the brush of Van Dyck. The little French princess, brunette and *mignonne*, even if, as her cousin the Electress Sophia alleged, her figure was crooked and her teeth wronged her mouth, received from the painter just that degree of flattery which softens defects, but retains the general character without ignoring them altogether. Not even in the portraits by Van Dyck does Henrietta Maria appear as a merely beautiful woman; she is always the queen, and in a gallery of portraits her likeness is easily distinguished by the unconscious possession of this peculiar attribute. She appears standing at whole length in white silk, in yellow or amber, in blue, sometimes with a black hat and her favourite dwarf attendant, Jeffrey Hudson, or a little female dwarf; sometimes the queen is seen to the knees, in black, yellow, or blue, usually holding a bunch of roses in her hands; sometimes she is seated, but the charm is always present, and, when absent, is a proof that the painting in question never came under Van Dyck's own eye. It is interesting to compare the likenesses of the king and queen painted by Van Dyck with the somewhat homelier, and probably more

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accurate, presentments of them by Daniel Mytens. The portraits by Mytens are deeply interesting, but they fail to fascinate like the portraits by Van Dyck. Mytens continued to paint for the king long after Van Dyck's appointment as court-painter, and it is interesting to note that the official portraits, presented by the king to his ministers and friends, were usually entrusted to Mytens, and the services of Van Dyck reserved for more special occasions.

The commissions from the king and queen were by no means confined to portraits, as in addition to the *Rinaldo and Armida* ordered by Endymion Porter, and the *Cupid and Psyche* at Hampton Court Palace, it has been handed down, on the authority of Sir Kenelm Digby, that Van Dyck painted for King Charles the *Dance of the Muses*, *Apollo slaying Marsyas*, *Bacchanals*, and *Venus and Adonis*. One of the principal versions of *Mary, Christ, and many Angels dancing*, now in the Hermitage at Petersburg, was a commission from Queen Henrietta Maria.

Next to the portraits of the king and queen came the portraits of their children. It was one of the first tasks entrusted to the painter after his return to London in 1635. Three children now adorned the royal nursery, Charles, Prince of Wales, aged five, Princess Mary, aged three, and James, Duke of York, not yet two years old. These three children are the subject of the delightful group, painted by Van Dyck, which the queen sent as a present to her sister Christina of Savoy, and which is now

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in the gallery at Turin. It is amusing to read from the queen's letter, that this painting, one of Van Dyck's most perfect achievements in the management of colour and grace, gave displeasure to the king, because the children were painted without their pinners. This mistake was rectified in the better-known group of the same three children, now at Windsor Castle, of which various replicas and innumerable copies exist. During the next few years the nursery received new additions: Princess Elizabeth, born in December 1635, and Princess Anne in March 1637. Van Dyck painted the five children for the king, the original being apparently the painting also now at Windsor Castle. He also painted the little Prince of Wales in armour for the queen, of which various versions exist, one of the best being at Welbeck Abbey.

In matters of art and external display, the fashionable world of London has always shown itself disposed to imitate and follow, rather than to choose and select on its own account. Van Dyck, the charming painter with the languorous eyes, the auburn hair, and the long white hands became the rage, and all courtiers, male and female, flocked to him as sitters for their portraits. Society ranged itself in great family groups, such as the Stuarts, nearly related to the king, comprising the Duke of Richmond and Lenox and his family; the Villiers cousins, sprung from the brilliant Duke of Buckingham and his brothers; the Herberts, of whom the Earl of Pembroke and Montgomery was Lord Chamberlain, and very powerful at the court; the Cecils, Stanleys, Sackvilles, Spencers, Russells,



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and Cavendishes. Noteworthy also are the two brothers Robert Rich, Earl of Warwick, and Henry Rich, Earl of Holland, sons of that Lady Rich whom Sir Philip Sidney addressed as 'Stella.' Special mention must be made of Van Dyck's intimate friend Sir Kenelm Digby, and his wife Venetia, whose death in 1633 is commemorated by the allegorical portrait of her, painted by order of her husband to vindicate his wife's honour.

In the first year of the sojourn of Van Dyck in England, London society was excited by the wedding of the brilliant young Philip, Lord Wharton, then only nineteen years of age, to the daughter of the Earl of Lindsey. Van Dyck painted the young bridegroom as a shepherd in gold and brown, in the famous portrait now in the Hermitage Gallery at Petersburg. Five years later he painted, for the same Lord Wharton, an interesting series of portraits of the Wharton and Cary families, with whom Van Dyck seems to have been specially associated, some of which group passed, with the earlier portrait of *Philip, Lord Wharton*, into the Houghton Collection and the Hermitage at Petersburg; among the series was the full-length portrait of *Arthur Goodwin*, father of Lord Wharton's second wife, now at Chatsworth, one of Van Dyck's most brilliant studies in gold, brown and amber colouring. The minor lights at the court are represented by such noted persons as the Killigrews, Thomas Carew, and Sir John Suckling, the poets; Endymion Porter, and Inigo Jones; domestic politics by such figures as the Speakers, Sir John Finch, Sir Thomas Hanmer, and Chaloner Chute; while

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history is written large in the famous portraits of Archbishop Laud and Thomas Wentworth, Earl of Strafford. Among all the brilliant throng of admirers none were more constant in their support than Van Dyck's original patrons, the Earl and Countess of Arundel.

All seemed gay and festive in this gallant assembly, but there was an undercurrent of ominous foreboding. The great struggle between the Crown and the Commons had begun, and clouds were threatening on the horizon. The actual breaking of the storm was never witnessed by Van Dyck, but many of his brilliant sitters were destined for harder fare than court life at Whitehall, and to lay down their lives for their king at Naseby, Edgehill, or Marston Moor, or in unknown skirmishes, or sometimes, like the beautiful boy-colonel, Lord Francis Villiers, with his back against a tree and nineteen wounds on his front, until even his enemies were moved to sympathetic grief. In Van Dyck's portraits these young men seem to have some foreboding of their doom, although this look was little more in reality than an echo of Van Dyck's own temperament, and his natural tendency to blend melancholy with febrile activity. It is not surprising to find that under this pressure of work the portraits of Van Dyck show a tendency to deteriorate. More and more did he leave to the band of assistants which he had grouped round him. Like Rubens at Antwerp, his *atelier* in London became a picture-manufactory. English clients were easily pleased, as they have always been, and it was sufficient to be in the fashion. The life led by the painter

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would have taxed the health of many stronger men. Beginning work early in the morning, he had a succession of sitters, each with their allotted time. Some of these he retained to dinner, and then again to work. The evening was given up to pleasure, to banqueting, and the society of fair ladies, of whom some paid court to the painter, while the painter himself distributed his attentions. There is no reason to doubt the tradition, that he and Sir Kenelm Digby wasted time, health, and money on futile researches in chemistry and astrology. Such a life meant great expenses, and as these increased, the painter found increasing difficulty in obtaining payments from the royal purse. When the king remonstrated with him on his extravagance, the painter retorted that it was impossible to keep open house for friends and mistresses without such great expenses. We see Van Dyck in his latest portraits becoming thin and wan in his face; in the well-known portrait of himself pointing to a sunflower, he turns and shows his gold chain of office with an air of deliberate suggestion. A feverish and restless activity pervades his work.

So anxious did the king and queen become lest the painter should be ruined by his life of hard work and pleasure, that they thought it would be well for him to enjoy the domestic comforts of an English home with a wife of his own. Mary Ruthven, a granddaughter of the Earl of Gowrie, was a *protégée* of the court, and a marriage was arranged between her and the painter, with great social advantages to Van Dyck. The story goes that his

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ruling mistress, Margaret Lemon, tried to revenge herself on the painter by mutilating his right hand. The marriage, however, took place, just before a new and important event occurred, which altered the whole course of Van Dyck's life in London.

On May 30, 1640, Rubens died at Antwerp, still in the vigour of artistic industry and creative power, at what seems the early age of sixty-three. There was now only one person who could possibly take command of the great picture-manufactory at Antwerp, and this was Anthony Van Dyck. Some of the school had found suitable work elsewhere—Gaspar de Crayer with the Imperial Court at Brussels, Justus van Egmont at Paris, where he had been taken by Rubens to work on the great paintings of the Palais du Luxembourg. Of the remainder, Jordaens was looked upon as the best painter, and deservedly so, but by temperament and general character he would have been incapable of leadership. Theodor van Thulden, Abraham van Diepenbeck, and the rest were capable of good second-rate work. Van Dyck was the only possible successor. A large commission had been given by the King of Spain to Rubens and was awaiting completion. The Regent, Ferdinand, told his brother that he had sent for Van Dyck from England to complete the work.

This was the great opportunity in Van Dyck's career. He had already shown symptoms of discontent with his position in London, and a tendency to wrangle about payments and commissions. His health was undermined by the strain of his life of work and pleasure. His head



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was turned, as it would appear, by this new position, and he sent over word to the Regent that if he, Van Dyck, consented to come over to Antwerp, he must not be expected merely to finish the incomplete work of Rubens, but must begin the work over again, as entirely his own. So strange was his attitude, that at Antwerp they looked on him as *archifou*. Eventually the King of Spain's commission was handed over to Gaspar de Crayer, and a fresh commission promised to Van Dyck, who after all made up his mind to come over to Antwerp. Affairs in England had come to a straining-point, and the court was removed from London, never, as it turned out, to settle back again under Charles I. and Henrietta Maria.

In October 1640 Van Dyck was at Antwerp on St. Luke's day, and was entertained with great pomp and honour by his brother-artists and the members of the Academy of Painting ; he was nominated *eeredeken* or honorary dean of the Guild of St. Luke, an honour which had only previously been conferred upon Rubens. It is clear that Van Dyck made up his mind to quit the service of King Charles I., which had obviously become one of precarious profit, and settle at Antwerp under the ægis of the King of Spain. Before doing so there was, however, another venture to be made. Throughout life it was the ambition of Van Dyck to meet Rubens in friendly rivalry and compete on the same ground. The great series of paintings executed by Rubens for Marie de' Medicis in the Palais du Luxembourg at Paris were, and are still, the object of widespread admiration. The paintings by Rubens



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for the ceiling of the Banqueting House at Whitehall were also famous. Van Dyck had at one time hoped himself of decorating the walls of the Banqueting House with a series of paintings representing the Order of the Garter, and even prepared designs, one of which has been preserved. Lack of money and political pressure prevented Charles I. from indulging in this expensive scheme, and indeed put an end to Inigo Jones's great plans for the reconstruction of the palace at Whitehall. This was a bitter disappointment to Van Dyck, and when he heard that the King of France was contemplating a new series of paintings in the Palace of the Louvre, he went to Paris and proffered his services, which he thought could hardly be refused. At Paris, however, he excited the hostility of the French painters to himself and his art, and the commission was given to Nicolas Poussin and Simon Vouet. This rebuff seems to have seriously affected Van Dyck. He returned to London broken in health and spirits, as he was required by the king to assist at the last flicker of the brilliant court, of which the painter had been so conspicuous a member. In May 1641 a marriage was celebrated between the king's eldest daughter, Mary, and the young William, Prince of Orange, son of Prince Frederick Henry and Amalia van Solms, who had formerly been among the patrons of Van Dyck. The bride and bridegroom were but boy and girl, and Van Dyck painted them at whole length, hand-in-hand, for King Charles I., in a picture which was taken over to Holland by their son, King William III., and is now in the Ryksmuseum at Amsterdam.

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Van Dyck's health, however, gave great cause for anxiety. He returned to Antwerp in October 1641, to make arrangements for his removal from England, and in November was again in Paris. There he was offered a commission by Cardinal Mazarin, but was too ill to accept it. His wife was about to bear a child in London, and 'Signor Antonio' returned across the sea, sick and weary, and, as it turned out, for the last time. King Charles was sincerely alarmed at the state of the painter's health, and sent his own physician, Sir Theodore Mayerne, to attend him, promising him a handsome reward if he could save the painter's life. It was, however, too late. On December 1, 1641, Lady Van Dyck gave birth to a daughter, who was named Justiniana; on December 4 Van Dyck made his will, and on December 9 he breathed his last, aged but forty-two years, eight months, and seventeen days. Into so short a space had he compressed the activity and stress of a notable career. His infant daughter was baptized on the very day of her father's death. Two days later the great painter was laid to rest in St. Paul's Cathedral. His friend and neighbour, Nicasiaus Rousseel, the king's jeweller, was one of those who attended the funeral, and noted that he was buried near the tomb of John of Gaunt in the choir of the cathedral. A monument was erected to his memory, but both grave and monument were consumed in the great fire of 1666.

## CHAPTER VI

**A**NTHONY VAN DYCK made his will on his deathbed on the 4th of December 1641. His property at Antwerp, which had been left in the hands of his sister, Susanna, was left to her with a condition that she should make provision from it for his illegitimate daughter, Maria Theresia, evidently born in Antwerp, and for his sister Isabella; after the decease of all these parties he made his lawful daughter, then only three days old, his heir. The rest of his estate, including the debts owing to him by the King of England, he left to his wife and daughter in England. Failing all these parties, the property was to be divided among the children of his sister Catherina, wife of Adriaen Diercx, at Antwerp. No time was lost in proving the will, which was effected four days after the painter's death, but actual settlement of the estate does not appear to have taken place till 1663, if then. Lady Van Dyck, a young widow with a considerable fortune, was much courted, and gave her hand, as a second husband, to Sir Richard Pryse of Gogerddan, in Montgomeryshire, a Welsh baronet. She only survived her first husband for upwards of four years, and after her death in 1645, her relative, Patrick Ruthven, addressed a petition to Parliament on

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behalf of Van Dyck's infant child. From this petition it appears that Van Dyck's studio at Blackfriars had been raided by his assistants and servants, his collection of pictures and works of art made away with, and the greater part smuggled over to the Continent by one Richard Andrew.

Justiniana, the infant daughter of Van Dyck, was married in 1653, when only twelve years old, to Sir John Stepney of Prendergast in Pembrokeshire. She had been baptized as a Protestant, as already stated, on the day of her father's death, and for this reason her aunt Susanna, the *béguine*, in her will made at Antwerp in 1649, provided for her niece on condition of her coming to Antwerp and changing her religion. Her uncle, Theodorus, the priest, came to England to fetch his niece in 1654, but found her already married. Lady Stepney took the required step in 1660, when she came to Antwerp and was received into the Roman Church, being baptized and married afresh. In 1666 she inherited, on shares with her half-sister Maria Theresia, the property left by her father in Belgium. Two of her daughters became abbesses in a convent at Brussels, and lived to a great age. Lady Stepney seems to have inherited herself some skill in painting. Her son succeeded to the baronetcy, which became extinct in 1725, the lineage of Van Dyck then being divided between the families of Gulston and Cowell, the latter being represented at the present day by Miss Katherine Meriel Cowell-Stepney.

After the restoration of the monarchy in England, a

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petition to the Crown was presented by Justiniana, Lady Stepney, who was granted an annual pension of two hundred pounds. This pension was, however, stopped, probably on account of Lady Stepney's change of religion, and further petitions were addressed by her to the king, stating that 'the Estate of her Father had been wrongfully kept from her and Imbezled by those with whom the same was Intrusted in time of the late war.' These petitions seem to have been successful after 1670, when the pension was again paid. Lady Stepney meanwhile took a second husband, one Martin de Carbonell, and as late as 1703 her heirs were still attempting to recover debts due to the estate of Sir Anthony Van Dyck. The painter's other daughter, Maria Theresia, married Gabriel Esserts, Drossart of Bouchout, and dying in 1697, left descendants to represent the painter at Lierre in Belgium.

The famous banker and picture collector, Eberhard Jabach of Cologne, who knew Van Dyck well, has left valuable notes of his method of work. From an inscription on the back of a portrait of Thomas Parr, who died in London in 1635 at the reputed age of one hundred and forty-eight years, it appears that Jabach said Van Dyck painted the portrait in his London house. The painter told him that in early life, when working for his livelihood (*poursa cuisine*), he studied the art of painting quickly and on several portraits at once. By carefully regulating the time and duration of each sitting he was able to keep a great number of paintings in hand, and complete an almost incredible amount of work. He



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drew quickly, and the accessories were sketched on paper and handed over to his pupils and assistants to work up in the portraits. All this method he learned in the *atelier* of Rubens at Antwerp. In England, however, the demands of fashion led him to leave more and more of the work to his pupils. The series of formulas and conventions in their hands became monotonous, and the artistic value of the portraits correspondingly less. This can be traced, for instance, in the hands, which were originally drawn by Van Dyck with great care and elegance, without certain mannerisms, but all of which when imitated by his assistants became exaggerated and displeasing. Between April 1632 and December 1641 Van Dyck spent little more than six and a half years in London. It is obvious that of the immense number of portraits attributed to Van Dyck in this country, only a small fraction can be attributed to the hand of the painter himself. He had a number of capable assistants, Jean de Reyn of Dunkirk, David Beck, afterwards painter to the Queen of Sweden, Jan Baptist Gaspars, Remigius van Leemput, William Dobson, James Gandy, and, as it would appear, Peter Lely during the last year of Van Dyck's life. Copies and replicas were issued from the studio under Van Dyck's own supervision. From a correspondence between Eleanor Wortley, Countess of Sussex, to Ralph Verney, it appears that the lady sat rather unwillingly to Van Dyck, whose portrait of herself she criticises as being too fat, and having more jewels than she really possessed. It was in a blue gown with pearl buttons and cost £50, and a copy

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was made at the time in the painter's studio at a cost of £8. During the interregnum there was ample time for copying Van Dyck's pictures both in London and at Antwerp, whither most of his pictures had been smuggled away. Remigius van Leemput and Henry Stone seem to have been the most employed as copyists. Others, such as John Weesop, are known to tradition as having been able to copy paintings by Van Dyck in a quite indistinguishable manner. The Lanier family were capable of doing the same, as were Van Dyck's own friends and contemporaries, George Geldorp, Jan van Belcamp, and Adriaen Hanneman. The greatest care must therefore be exercised in accepting every painting attributed to Van Dyck in England as entirely by his own hand, or even the joint work of himself and his pupils. William Dobson, the best known of these, succeeded Van Dyck as court-painter to Charles I., and imitated quite successfully, but without servile copying, the manner of his master. David Beck carried his experiences of the Van Dyck School away to Stockholm; there he executed some good portraits of the Swedish royal family and nobility, good but rather frigid exercises in the Van Dyck formulas, as illustrated by the full-length portrait of Count Oxenstiern, formerly in the collection of Sir William Abdy. Jean de Reyn returned to Dunkirk, where he enjoyed considerable local reputation.

From Edward Norgate, Sir Theodore Mayerne, and others, various notes have been handed down of Van Dyck's methods in painting and his choice of colours and

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pigments, in which he exercised great care, with conspicuous success as to the durability of his portraits. From these notes it appears that Van Dyck used very little oil with his colours, and preferred a quickly drying surface in the manner of tempera. Sometimes the painting is very slight, and details worked up with drawing strokes. At all times his paintings had a cool and silvery tone, which has often been obscured and falsified by the over-application of yellow varnishes. It was probably the dryness of surface between the painting and the varnish which has caused his pictures to suffer so much from cold and damp in churches. The consummate skill shown in the drawing, the lack of effort, the effect of the drawing strokes, and the silvery tone of the portraits were no doubt what appealed so much in Van Dyck's work to Thomas Gainsborough, always a passionate admirer of his great predecessor. The rules and formulas of the Van Dyck studio were carefully preserved and transmitted to his successors, and their influence can be traced up to the present day. Until the arrival of the Dutch element in painting under William III. and the rise of the English school under Hogarth, the Van Dyck tradition reigned supreme. It was revived again by Sir Joshua Reynolds, artistically a lineal descendant of Van Dyck, and by Gainsborough. In the nineteenth century the influence of Van Dyck was submerged by that of the more modern French schools, but in more recent years this influence has shown a tendency to reassert itself. In Paris, greatly through the influence of Largillière, the academical schools of the

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seventeenth and early eighteenth centuries were profoundly influenced by the traditions of Rubens and Van Dyck. Charles le Brun, the ruler of the French Academy, even advised Hyacinthe Rigaud, when young, not to go to Italy, but to stay at home and study nature and Van Dyck. It may be impossible to place Van Dyck on the same level with his great masters Titian and Rubens, with the painter with whom in temperament he has most in common, Raphael, or with his great contemporaries, Velazquez, Hals, and Rembrandt. Few painters, however, have exercised so wide-reaching and so lasting an influence as Van Dyck, and this alone would entitle him to a place among the immortals in the history of the Fine Arts.

Van Dyck, in fact, left a lasting influence in each of the three great cities in which he spent his life. His influence in London on British art has already been indicated. At Genoa he left a thriving school of imitators, whose work has in some cases been unduly attributed to Van Dyck. At Antwerp he was the model for a whole school of portrait-painters, skilled artists like Thomas Willeborts, Pieter Tyssen, Franchoy, and Theodor Boeyermans, many of whose portraits very nearly approach the excellence of Van Dyck, but who must be regarded as imitators rather than as pupils. The author of a manuscript life of Van Dyck, preserved in the Louvre, believed to be one Francis Mols of Antwerp, writing within a century of the painter's death, alludes to the great number of spurious paintings attributed to Van Dyck already existing, and distinguishes three classes of copies: those made in the painter's studio by



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his best assistants and approved by him, those made there by his pupils as mere practice exercises, and those which were made after his death by miscellaneous artists without any authority. At Antwerp and Genoa therefore, as in England, great care should be exercised in attributing a portrait for certainty to the hand of Van Dyck, since his memory and reputation have suffered most unjustly by the malpractices of ignorance and dishonesty.

The same difficulty must be met in dealing with the drawings attributed to Van Dyck. He was a rapid and brilliant sketcher, as is shown by the famous Sketch-Book at Chatsworth, which has already been mentioned. His method in the book of pen drawings washed in sepia, something in the style of Guercino, is one which lends itself to imitation, and drawings by Van Dyck occur in facsimile repetitions, which are very disconcerting. The quality of his completed historical paintings does not do justice to the fertility of his invention, for many drawings of sacred history and mythology, which may be accepted as genuine, exist, and seem to indicate a fecundity of imagination, the employment of which required a more vigorous creative energy than Van Dyck possessed, as compared with Rubens. Van Dyck has left some interesting studies in landscape, though within a much narrower horizon of observation than Rubens. A considerable number of portrait studies on bluish-grey paper have been preserved, which may for the most part be assumed to be the notes made by him in person, which were afterwards worked up by his assistants; but these drawings all



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require careful expert examination to prove that they are the actual work of the master himself.

A number of portrait-drawings exist, which were executed for a work which has added justly to the greatness of Van Dyck's reputation. Among the greatest achievements of Rubens was his establishment under his own superintendence of a special school of engravers, mainly employed in reproducing his designs. In this school were trained some of the great masters of the engraver's art, Lucas Vorsterman, Paulus Pontius, the brothers Scheltius and Boetius van Bolswert, the De Jodes, and other artists who raised engraving to a position in the front rank of the arts at Antwerp. Van Dyck was naturally familiar with this school, and acquainted with all the engravers. Whereas, however, they were all reproductive artists, Van Dyck himself tried his hand at the original work of a painter-etcher. In the practice of this delightful art Van Dyck was a pioneer north of the Alps. Rembrandt, his junior in age by seven years, although working as a painter-etcher at the same time as Van Dyck, did not produce any of his great works in etching till after Van Dyck's death. It is not likely that Van Dyck was acquainted with the not very successful attempts of Albrecht Dürer in this art, or with the then unknown dry-points of the so-called Master of the House book. On the other hand, he was probably acquainted with the etchings of the Carracci and of Parmegiano, and certainly with those of Jacques Callot, the painter-etcher from Lorraine. The two earliest examples of Van Dyck's etching are from paintings by Titian,

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apparently in the collection of Lucas van Uffel at Genoa. At all events, after Van Dyck's return to Antwerp he seems to have been associated with Pontius and the Bols-werts, and especially with Lucas Vorsterman, after that engraver's return from England, in an enterprise of peculiar interest.

This venture was a series of engravings from portraits painted or drawn by Van Dyck, on the lines of similar portrait-series published at Antwerp during the latter part of the sixteenth century. It is possible that the scheme may have been due to the Antwerp publisher, Martin van den Enden, rather than to the painter himself. The scheme of this *Iconographie* comprised three series of engraved portraits, all after Van Dyck, the first containing princes and distinguished military commanders, the second, statesmen and men of learning, the third, artists and amateurs of art. Eighty plates were issued in the first edition, fifty-two of which belonged to the third class. The process of publication appears to have been as follows : a sketch in black chalk was made by Van Dyck himself, and this was handed over to a skilled assistant, highly trained in this business, who worked up the sketch into a complete painting in *grisaille*, indicating all the values necessary to guide the engraver. From these *grisaille* drawings the engraving was ultimately made. A great number of the *grisaille* drawings exist, usually attributed to the hand of Van Dyck himself. It was indeed the tradition of the Rubens school to commence a work by such studies *en camaïeu*, and the assistants in the studio were called upon to produce them.

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Van Dyck had done this himself in earlier years, and so was a practised hand. Most of these *grisaille* portraits are admirably executed, but do not surpass the skill which might be expected of a practitioner trained in the engraving school of Rubens. If not unworthy of Van Dyck's name, there is no obvious necessity for attributing them to him, while many of them must have been executed at Antwerp during Van Dyck's absence in England.

Van Dyck was, however, led to take a share in the engraver's work himself, and left a series of original etched portraits, which are among the most highly prized treasures of the engraver's art. These etchings stand alone for their marvellous delicacy and dexterity of execution. Van Dyck seems to have executed his etchings, as models and groundwork for the completed engravings, and in no work of his, painting or otherwise, does he attain so supreme a height as an original artist. The words of Mr. Philip G. Hamerton, written nearly fifty years ago, sum up the position of Van Dyck in the estimation of connoisseurs of etching: 'His aims were few, his choice of means instinctively wise and right, his command of them absolute, his success complete' (*Etching and Etchers*, 1868). The portrait of himself, as left by him with only the head completed, and the portrait of Snyders are specially remarkable for refined expression as well as technical skill.

After the death of Van Dyck, the eighty plates completed passed into the hands of another Antwerp publisher, Gillis Hendricx, who also acquired the fifteen plates etched by Van Dyck himself. Some of these etched

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plates were entrusted to Pontius and Vorsterman and completed with the burin, as was probably Van Dyck's own intention, although thereby the delicacy of Van Dyck's work was obliterated and destroyed. They were then added to the series, with six more, which brought the series up to one hundred. A new edition was issued in 1645, with Van Dyck's head as a frontispiece, which from its title and the number of its plates is usually spoken of as the *Centum Icones* of Van Dyck. Later editions were published with additional plates, which have no bearing on the painter's life.

Allusion has already been made to the fact that Anthony Van Dyck was born in the same year as Velazquez, but even those who would refuse to give the Flemish painter equal rank with the Spanish must admit that the name of Van Dyck strikes a note in many a human heart which would remain silent at the name of Velazquez. At no time did Van Dyck succeed in his great ambition of outrivalling and eclipsing his great master, Rubens, but it is possible, if not an obvious fact, that the spectator will pass with relief and comfort, say at the Munich Gallery, from a room dedicated to the perplexing and rather overwhelming creations of Rubens to the majestic certainty and repose of Van Dyck. In pure technical skill and brilliancy of execution Van Dyck may not rank so high, in a painter's estimation, as his great contemporary, Frans Hals, but the high estimation in which Hals himself held Van Dyck as a painter is founded on a well-attested tradition. As a path-finder, a thinker, and



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investigator of problems of light, Van Dyck falls far short of another great contemporary, Rembrandt; but even here, when studying Rembrandt's career as a fashionable portrait-painter in early life at Amsterdam, one is from time to time reminded of Van Dyck. Why is it, then, that while depending so much upon an accumulation of formulas of pose, light, expression, leading to careless mannerisms in details like the hands, or the curtained background, Van Dyck should have obtained and secured so great a reputation? The answer can only be, that it was due to a genius, inborn and cultivated at the earliest possible age, trained in an admirable school, deliberately inured to industry; a genius capable of seeing at a glance what was best and most advantageous, seizing the moment and turning it to the best advantage; a genius, however, which from the very force of its intensity was destined inevitably to burn itself out at an early age. Titian might live and work to a great and glorious old age, Rubens might have done the same, but there could have been no old age for Van Dyck, any more than there could have been for Raphael. Forty years of life and an imperishable achievement—; those whom the Gods love die young!

Anthony Van Dyck was unconsciously one of the makers of history. Antwerp, Genoa, London, all testify to this. At Antwerp he illustrated the closing scenes in the great world-drama of Spanish rule in the Netherlands. The rise of the House of Orange at the expense of Spain was consummated by the marriage of the boy William II. with the child-daughter of Charles I. and Henrietta Maria,



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and this event was commemorated by the last painting of importance executed by Van Dyck. Ferdinand, the Cardinal-Infant of Spain, whose joyous entry into Brussels had been attended by Van Dyck, was the last of the Spanish royal family to govern the Netherlands, as his brother, King Philip IV., was the last of the Hapsburgs to really govern Spain. Genoa owes much of its great tradition to the portraits of its governing aristocracy, which owed their creation to Van Dyck's magic brush. England reads in Van Dyck's portraits the grim forebodings of the death-struggle between King and Parliament, which the painter did not live to see. Charles and Henrietta Maria are stamped on history by Van Dyck's portraits. Strafford and Laud live for posterity through the same agency. It is curious to note that Van Dyck's residence synchronised so often with the closing days of peace and prosperity in the country where he happened to be. The Netherlands were soon to be the cockpit of Europe; Genoa had a hard fight to maintain its independence as a Republic. Venice was about to enter upon the last of her great struggles with the Turk for supremacy in the East. Even Mantua's deserted court was soon to be plunged into a welter of conflict and desolation; while England trembled on the brink of the greatest revolution in its history. Looking back on the stirring events of the seventeenth century, posterity has probably read too much into the fateful look with which so many of Van Dyck's portraits seem inspired. There is a shadow about every throne, no matter how brilliant its surroundings, a melancholy about all the glamour of a

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court. High-bred restraint breeds an atmosphere of disdain, the consciousness of a gulf, which cannot be bridged, between appearance and reality. Van Dyck's English sitters are no mere posers, no play-actors; they feel their rôles in life; and in looking on them one can understand why so many English gentlemen rode to death at Naseby or Marston Moor with the same excitement and *insouciance* as a modern English sportsman rides to hounds.

With women Van Dyck, like most great portrait-painters, was less successful. Fashion is a cruel tyrant and levels its victims too often to the same degree of insipidity. A woman's beauty is the hardest thing to depict, and few of Van Dyck's sitters would probably come up to a modern photographic standard. Character is wanting in the portraits, mainly because it was wanting in the originals. It is better for court ladies not to be clever, and Lucy Percy, Countess of Carlisle, whose portrait was painted more than once by Van Dyck, is an illustration of the danger caused by a clever woman. One must not therefore blame Van Dyck, if his portraits of English women seem to lack character and vitality. If fashion be foolish, and the votaries of fashion more foolish still, the twentieth century cannot afford to throw any stone at the seventeenth.

Posterity therefore owes a great debt to Sir Anthony Van Dyck, which is fully justified by the increasing value attached to his best works. The highest price ever paid for a painted portrait has been that paid for the great portrait of Elena Grimaldi, Contessa Cattaneo, now in Mr. Widener's collection at New York. England, which owes

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so much to this painter's skill, might well remember that the painter's body once reposed beneath the roof of St. Paul's Cathedral, and that his ashes are mingled with its soil, together with those of John of Gaunt and other national heroes. Should it not be a reproach that of this event no record has as yet been placed in the great cathedral, which stands over the last resting-place of Anthony Van Dyck?

# ANTHONY VAN DYCK

TWENTY-FIVE PLATES IN COLOUR, SELECTED  
AND EXECUTED UNDER THE SUPERVISION  
OF THE MEDICI SOCIETY

## NOTE

IN making a selection of twenty-five plates in colour to illustrate the work of Anthony Van Dyck, it has been thought better to select paintings which serve to illustrate the many-sidedness of the painter's career, rather than to rely on paintings which are already well known and have attained world-wide popularity. Special thanks are therefore due to those private owners who have kindly allowed special reproductions to be made of the paintings in their possession.

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## I

PORTRAIT OF ANTHONY VAN  
DYCK, AS A BOY

ROYAL ACADEMY OF FINE ARTS, VIENNA

THERE are few painters with whose personal appearance posterity is so familiar as Anthony Van Dyck. His own self was always a favourite object of study, so that an interesting series of iconographic studies is presented by Van Dyck's portraits of himself. In this he resembled his great contemporary, Rembrandt. The earliest portrait of Van Dyck must be the bust portrait in the Academy of Fine Arts at Vienna. The young painter has depicted himself almost in profile to the right, turning his head to look at the spectator with a keen, roguish expression. Traces of a sensitive, passionate nature can be seen in the full, rather sensual lips, the refined, well-shaped nose, and the large eye-sockets. The auburn hair falls in loose, but apparently carefully trained, locks over his ears, temples and forehead. The physiognomy of an artist is at once apparent.

Van Dyck used himself as a model in several of his early paintings. Perhaps the most striking instance is the *Dædalus and Icarus*, belonging to Earl Spencer at Althorp, in which the young Icarus, with the beautiful

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nude torso of adolescent youth, clearly gives the likeness of the young Van Dyck. The same type appears again in the *St. Sebastian* paintings of this early period, such as the two different renderings of the subject in the Picture Gallery at Munich. It is again repeated in the painting of *Paris as a Shepherd* in the Wallace Collection, in that of the *Piping Shepherd* at Madrid, and is evident in the portrait of Van Dyck in the Town Gallery at Strassburg. All of these portraits must have been painted before his first visit to Italy. During the period of his residence in Italy, up to the time of his return to Antwerp, Van Dyck painted several portraits of himself, all conforming to the same type, slightly older and more conscious, more elaborately posed, and not without a graceful affectation. Numerous versions of these portraits exist. One of the best, a bust showing the right hand only, is the property of the Trustees of the National Gallery, by whom it has been deposited in the National Portrait Gallery. In this portrait the painter wears a ring on the little finger of the right hand, and the same portrait on a larger scale, to the knees, with the same accessories, is in the collection of the Duke of Grafton. A somewhat similar portrait, but in a different attitude showing both hands, is in the Hermitage at Petersburg. Another version, seen to the waist only with one hand, shows the painter in a silk cloak and wearing the heavy gold chain which is stated to have been given to him by Ferdinando Gonzaga, Duke of Mantua. In all these portraits Van Dyck appears with smooth cheeks and the appearance of youth.











## II

# THE HOLY FAMILY

IMPERIAL GALLERY, VIENNA

THIS is one of the earliest renderings of the *Holy Family* by Anthony Van Dyck, and has a vivacity of its own, which is very characteristic of the painter. The Virgin, a comely maiden, in the manner of Raphael, is clothed in a scarlet robe, and very dark blue mantle spread over her knee. The infant Christ sits on her lap, his legs partially covered by a white cloth. Resting his left hand on the Virgin Mother, he lifts the right hand extended to touch the face of St. Joseph, who is standing on the left, and seems to be protesting against the familiarity. The fair, tously-haired child was a favourite model of Van Dyck's.

St. Joseph is evidently drawn, if not from Rubens himself, from a model, whose head reappears in a great many early paintings by Van Dyck, in the *Samson and Delila* at Vienna, the *Brazen Serpent* at Madrid, the *Pentecost* at Berlin, and elsewhere. This *Holy Family* at Vienna shows much of the Rubens influence, but is already suffused with the warmth and passion of the south, of Titian and Raphael. It contains, moreover, some of the favourite

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formulas adopted by Van Dyck, notably the white cloth, reflecting light about the picture, and enhancing the warm ruddy flesh of the infant Christ.

The picture was formerly in the collection of the Emperor Charles VI. early in the eighteenth century.











### III

## PORTRAIT-GROUP OF AN ARTIST WITH HIS WIFE AND CHILD

THE HERMITAGE, PETERSBURG

**A**MONG the paintings of Van Dyck's youth at Antwerp are several family-groups, for the most part of his friends and acquaintances. The family-group was not an invention of Van Dyck, but rather of Cornelis de Vos, and Van Dyck's grouping and early handling is so much akin to those of De Vos, that it is difficult to be quite certain to which painter certain groups should be assigned. The group from Petersburg is clearly the work of Van Dyck, and reveals his peculiar temperament, or sensitiveness, which is somewhat lacking in the more pedestrian works of his elder contemporary and rival. The group of husband, wife and child has for long passed as the portraits of Frans Snyders, the animal painter and intimate friend of Van Dyck, with his wife and child, but it obviously does not represent Snyders, whose face is well known in more than one admirable portrayal by Van Dyck. It may possibly represent Jan Wildens, the landscape-painter, one of Rubens's most valued assistants,



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and his family, but the resemblance between the man in the Petersburg group and the portraits of Wildens at Vienna and Cassel is far from being convincing. In any circumstances, it represents one of Van Dyck's immediate comrades before he left for Italy.

The group shows rather more skilful composition than is usual with Van Dyck, and with slight modifications might easily be converted into a Holy Family. The father, auburn-haired, stands behind, leaning his right arm on a chair, the hand being exceptionally well studied and painted in this picture. The mother, with homely face and apple cheeks, sits in an arm-chair with her child on her knees. She is dressed in the stiff, though not unbecoming black dress of the period, with gold-embroidered stomacher and the heavy wheel-ruff which was worn by the well-to-do *bourgeoisie*. Her hair is drawn back tight from the forehead over the head, and fastened by a small, gold-embroidered cap at the back of the head.

The child is one of Van Dyck's most delightful creations, unrivalled even by such a child as Frans Hals could paint. A chubby Flemish infant, the little girl sits on her mother's knee, clad in a dull gold and grey striped jacket, a green skirt trimmed with gold, white pinafore, wide cambric ruff with lace edge, and a cap of similar material. Round her neck is a necklace of coral beads, and in her hands she holds a doll dressed in a similarly elaborate fashion. The child looks up towards her father, as if desirous of attracting his attention. Van Dyck's children are always delightful, but he never excelled those of his earliest days,

## ARTIST WITH HIS WIFE AND CHILD

the child with its mother in the portrait belonging to Earl Brownlow at Ashridge, or the two children in the group belonging to Sir Frederick L. Cook at Richmond. The lady's costume marks the date, as there is a whole series of portraits of women painted by Van Dyck in the same fashion of dress. This picture belonged in 1770 to M. La Live de Jully in Paris, when it was bought for Mme. Groenbloedt of Brussels, and immediately resold to the Empress Catherine of Russia. It has always enjoyed high repute, and was lent by the Emperor of Russia to the Brussels International Exhibition of 1910. It has been engraved more than once, and has established itself among the most popular works of the painter.









#### IV

## THE REDEEMER WITH THE FOUR PENITENT SINNERS

AUGSBURG GALLERY

THE fervid youth of Anthony Van Dyck finds a vent in certain paintings, for the most part of sacred subjects, in which the influence of Rubens and Titian is shown blended, like the joining of two mighty river streams into one splendid current. It is not difficult to follow Van Dyck through the earlier stages of his career. As a boy he attracts notice by his portrait-studies of heads, mostly models from the Rubens School, if not actual studies of his friends and relatives. These model-studies will be found utilised in many of his early paintings, and are obviously based on the Rubens teaching. Van Dyck then sets to work to study the nude, and here, though starting on the lines of Rubens, he deviates from them, in that he shows little liking for the aspect of the nude which appealed so much to Rubens, the live, palpitating vitality of the flesh, and its reality. Van Dyck at quite an early age shows a preference for the Italian treatment of the nude in masses of light and form, ideal-

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ised rather than realised, the nude of Titian and Correggio. Van Dyck, moreover, shows an innate shrinking from the exuberant nudity of the Flemish female form, in which Rubens took an almost excessive interest. His early nudes are, for the most part, studies of muscular torsos and limbs from models, and when he tackles a subject like *Jupiter and Antiope*, he seems to be in some way out of his element, rather like Sir Joshua Reynolds in later days. The nude is carefully studied, often brilliantly executed, but seldom seems to be felt and understood as it was by Rubens and Titian.

With the help of these studies Van Dyck built up a series of paintings, which are admirable examples of the painter's art, but would hardly perhaps have won for Van Dyck a place in the front rank. The types are all borrowed from Rubens, and in most cases the compositions as well. The type of Jesus Christ, also, as the Redeemer is Titian's type, translated into Flemish by Rubens, and transcribed by Van Dyck. It is the sentiment, passionate or religious, which Van Dyck is able to infuse into his early paintings, which makes even what he borrows so entirely his own.

It seems to have been during his early days at Genoa that he executed most of his paintings of this class. Motives are to be found, borrowed from his Italian sketch-book, which can hardly be dated before his Italian journey. The setting is Titianesque and Italian, the colour often rich and golden, deeper and warmer than the Rubens tradition at Antwerp. Of these paintings, that of the

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*Redeemer with the Four Penitent Sinners* in the Augsburg Gallery is a good and little-known example. Here the type of Christ is that of Titian's 'Christo della Moneta,' seen through Rubens spectacles; while the types of the four sinners, St. Mary Magdalene, St. Peter, the Repentant Thief, and the Prodigal Son, are easily recognisable among Van Dyck's early models. There is a simplicity of construction about this picture, which shows it to be an early work, preceding some time in date the more highly elaborated versions of a similar subject, the *Virgin and Child with the Three Penitents* in the Kaiser-Friedrich Museum and the Louvre, in which the principal motive is directly borrowed from Titian.









## PORTRAIT OF THE MARCHESA BALBI

LIEUT.-COL. SIR GEORGE L. HOLFORD, K.C.V.O.,  
DORCHESTER HOUSE, LONDON

VAN DYCK at Genoa was one of the landmarks in the history of art. The painter was fortunate in the moment of his arrival. Genoa was a proud city, governed by an oligarchy of great reigning families. As the chief seaport of the Mediterranean Genoa was a formidable rival to Venice, the Queen of the Adriatic. Genoa still retained her hard-won independence, and, like Venice, the city offered a more liberal field for welcoming the foreigner to come and reside and trade within her borders. The visit of Rubens had left a state of pleasurable excitement among local artists, and the arrival of his most brilliant pupil and assistant, Anthony Van Dyck, was an event of capital importance. Van Dyck soon won his way by his art and his engaging personality into the great palaces of the Genoese aristocracy. They vied among themselves in securing paintings by Van Dyck, and hardly any family of importance failed to treasure

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one or more portraits of its own members among its family heirlooms. Up to the time when the Republic lost its independence, the Genoese enjoyed great wealth and prosperity. The French invasion of Italy caused many of the great families to close their palaces and seal up their possessions.

Among the leading families at Genoa is that of Balbi. Originally settlers from Venice, the family exists still in more than one branch. The Balbi were among those who shut up their palaces, but pressure of circumstances compelled them to contemplate the possibility of parting with some of their art-treasures, and a breach was made in the ramparts in 1802 by the well-known dealer, Mr. Buchanan. By degrees some of the famous paintings by Van Dyck began to find their way to France and England. At a later date Baron J. B. Heath, then British Consul at Genoa, was able to procure the splendid portrait of a Marchesa Balbi, which was subsequently purchased by the late Mr. Robert Stayner Holford, since when it has been at Dorchester House, Park Lane.

An aristocracy such as has existed at Genoa must tend to an inbreeding which results in a creation of types. For this reason the great ladies of Genoa, as depicted by Van Dyck, seem to conform to one type, and to suggest a want of discernment on the part of the painter. The same may, however, be said of Van Dyck's portraits of the ladies of the English court, although the atmosphere of the English court was more genial and airy than the somewhat oppressive languor of the great Genoese palaces.

## PORTRAIT OF THE MARCHESA BALBI

Gazing on the series of the Genoese ladies, whom Van Dyck has made immortal, Paola Adorno, Elena Grimaldi, Geronima Bignole-Sala, Caterina Durazzo, Polissena Spinola, one feels that the lives of these rather listless dames in their rich brocades and silks, their wonderful gold-embroidered ruffs, must have been a weary one, as the life of many a great Italian lady may be at the present day.

It is pleasant to think what a ray of light the brilliant young Flemish painter must have brought into these palaces, and to imagine how some of those apparently disdainful ladies may have felt a fluttering of the heart while posing before the auburn-haired young artist. In the portrait here reproduced, that of one of the great ladies of the Balbi family, the light seems to have been kindled. As the lady sits in her great chair, almost overwhelmed with her heavy dark-green velvet robe, and the glory of her gold-embroidered sleeves, she smiles pensively, with an expression which indicates that here at least is to be found a human heart.

Seldom can it happen to a young painter to have such an opportunity as did Van Dyck. Even more seldom, perhaps, would it be possible to find a painter, who had but lately passed his twentieth year, who could rise to the occasion. Posterity has been unanimous in its recognition of Van Dyck's triumph at Genoa. Had he painted nothing but this series of portraits, he would still have found his place among the immortals.









## VI

# PORTRAITS OF THREE CHILDREN OF THE BALBI FAMILY

THE LORD LUCAS, NATIONAL GALLERY

VAN DYCK carried with him to Genoa his love of painting children, and it is interesting to see how readily he adapted himself to his changed circumstances. The chubby, flowery little children of the Flemish race give place to a sense of refined, aristocratic little gentlemen, stiff and haughty in their teens, the result of generations of aristocratic inbreeding. We now feel that if these children were turned loose on the quays at Antwerp, they could be as jolly and *insouciant*s as a young Fleming; but that on the marble staircases and in the salons of the Genoese palaces they are pining for want of air and outlet of animal spirits. There is something pathetic in the *Group of the Three Durazzo Children* in the Durazzo Palace at Genoa, a kind of foreshadowing of the 'Three Children of Charles I.' The *Boy in White* in the same palace poses with as much dignity as a Stuart or a Villiers might in London. The most famous of these groups of children, perhaps of any such group, is the painting of the *Three Children of the Balbi Family*, which

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is now on loan from Lord Lucas to the National Gallery. It is the high-water mark of childish *hauteur*; not even a Hapsburg could be so naïvely conscious of his own importance as the eldest boy, who stands in a true Van Dyck attitude on the steps of his father's palace. It is not only the rich clothes, the crimson hose and jerkin, the golden waistcoat and breeches, the high black velvet hat which give this air, but there is something in the look of the boy himself, who feels evidently that the destiny of the family will be in his hands. On the steps stand the two younger brothers, the elder in black velvet with gold facings, heavy fair hair brushed unwillingly over an ample forehead, his arm akimbo on his hip, evidently destined to be the soldier member of the family. By him stands the youngest boy, not yet out of the frocks, in which even boys were clad in their early years. He is evidently the family pickle, and holds a tame bird, rather unkindly grasped, in his right hand. His rich pink velvet frock is trimmed with gold braid, and the combination of the gold in the three dresses fills the picture with scintillating light. As a contrast to the rich brilliance of the costumes, Van Dyck has introduced a black curtain overhead, while two black Cornish choughs with red legs are perched on the steps in the lower corner of the picture. These, with the black velvet hat in the eldest boy's hand, unite to harmonise and complete the scheme of colour in a very unusual way. This famous picture belonged to the Earls of Kent, and came, with other paintings by Van Dyck, by inheritance to their last descendant, Baroness Lucas,

### THREE CHILDREN OF THE BALBI FAMILY

who married Earl Cowper. They were then removed from Wrest Park to Panshanger, where the series of full-length portraits ornamented the great dining-room. On the death of the late and last Earl Cowper, the pictures became the property of his nephew, Lord Lucas, by whom they have been deposited on loan in the National Gallery.









# THE VIRGIN AND CHILD WITH ST. CATHERINE OF ALEXANDRIA

DUKE OF WESTMINSTER, GROSVENOR HOUSE, LONDON

THIS painting is one of the most attractive of Van Dyck's renderings of the *Holy Family* and similar compositions. In the early days of the Flemish school of painting the laws of divine portraiture were more rigid, and the likeness of the Virgin Mary was governed by a series of recognised types, the divinity and holiness of the subject being considered of greater importance than the humanity. Under the influence of the Italian school these restrictions were gradually broken down, and the rankly human model supplanted the conventional types of mediæval days. Rubens was a powerful agent in this change, and where Rubens went, Van Dyck was sure to follow. During his student-days, and especially during his sojourn in Italy, Van Dyck studied a series of types of womanhood from Italian life, which formed a treasure-house on which he drew after his return to Antwerp. Van Dyck's Madonnas or female saints are not Flemish, but Italian in type. They are a blend of the exuberant vitality

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of Rubens with the queenly grace of Titian, tempered sometimes by the sweetness of Correggio or the suavity of Raphael.

This side of Van Dyck's art has met with unmerited neglect. It was highly valued in his day, and certain paintings of this class are known by several contemporary replicas and innumerable copies of later dates. The painting here reproduced was evidently executed under the influence of Correggio. It is very probable that Van Dyck may have visited Parma on his journey through North Italy in the train of the Countess of Arundel. The picture appears to be identical with one which Van Dyck painted for the Church of Recollets at Antwerp. It was engraved several times; by Bolswert and Snyers, by Van Schuppen, and by Abraham Blooteling, besides other later copies from these engravings. This indicates the popularity of the picture. The picture in question came into the possession of Welbore Agar Ellis, afterwards Lord Mendip, and eventually into that of Earl Grosvenor, from whom it has descended to the present Duke of Westminster.

A painting of the same subject is in the Sprague Collection at New York, and was exhibited at the International Exhibition of Brussels in the summer of 1910. It is difficult to think that this painting, attractive as it is, can be from the hand of Van Dyck himself. It should be remembered that in 1631 Sir Balthasar Gerbier purchased for the Lord Treasurer Weston *une forte belle Notre Dame et Ste Catherine faict de la main de Van Dyck*,

## VIRGIN AND CHILD WITH ST. CATHERINE

which purported to be one belonging to the Regent Isabella. Van Dyck repudiated the authorship of Gerbier's picture, and it is not impossible that Gerbier's version may be the one which has found its way to the United States.









## VIII

# CHRIST ON THE CROSS

IMPERIAL GALLERY, VIENNA

OF all the subjects outside portraiture which were handled by Anthony Van Dyck, the one for which he attained greatest repute, lasting even to this day, was his rendering of the *Crucified Christ*. In dealing with this subject, as with others, Van Dyck can lay no claim to originality of idea or composition. The 'Crucified Christ' by Rubens in the Museum at Antwerp is evidently the starting-point for all Van Dyck's versions of the same subject. The dying Saviour, silhouetted against the angry sky, with the house-tops of Jerusalem just seen in the sunset below the hill, is all taken from Rubens. Rubens was a great artist, but in his way a great pagan. In his 'Crucified Christ,' Rubens gives a most masterly study of the distended human form, but his religious feelings seem lost in his masterly study of the human body. The sense of the Divine Sacrifice, the Divine Agony, is wanting in Rubens, and it is the prevalence of this sense in the rendering of the *Crucified Christ* by Van Dyck which has brought fame to the younger painter, and might, even without his achieve-

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ments as a portrait-painter, have brought him immortality. It is interesting to compare the *Crucified Christ* of Van Dyck with that, for instance, of Eugène Delacroix, now in the Thomé-Thiery Collection in the Louvre. In spite of the bleeding wounds, the effulgent halo, the agonised expression of the suffering Saviour, it is evident that it was the theatrical rather than the religious aspect of the great Tragedy which inspired Delacroix's facile and passionate brush. Only Albrecht Dürer has left perhaps as simple and fragrant a rendering of the scene as Van Dyck, and with Dürer art and religion were synonymous.

There are numerous versions of the *Crucified Christ* by Van Dyck, executed, as it would appear, at different periods of his career, and in many cases, as it may be surmised, the work for the most part of the assistants in his studio. Those, however, executed in his earlier days at Antwerp or at Genoa, may be safely attributed to his own hand, and of these one of the best is the example selected here, which is now in the Imperial Gallery at Vienna.

It is recorded somewhere, that at one time during the prolonged preparations for the famous Passion Play at Ober-Ammergau, the peasant selected for the onerous part of Jesus Christ paid special attention to the most difficult and fatiguing part of his rôle, the suspension on the Cross of a real living human body. For this purpose it was necessary to study all the pictorial renderings of the scene, and it was found that the painter who displayed the most suitable knowledge, physical and emotional, of the human body suspended and dis-

## CHRIST ON THE CROSS

tended in what was intended originally to be a position of torture and punishment, was Anthony Van Dyck. This decision was in itself a proof of the satisfactory completeness with which Van Dyck conceived and realised the great Tragedy of the Christian Faith.









## IX

# THE LAMENTATION OVER CHRIST

MUSEUM, ANTWERP

THE episode in the sacred story of the Passion, when the Body of Jesus Christ has been taken down from the Cross, and now lies prostrate in death either on the ground before, or actually on the knees of His weeping Mother, has always been, as might be expected, one on which the Church has relied for the most passionate emotions, and one which, in response to the Church's demand, has called forth the highest powers of the artist in every country, whether painter or sculptor. In Italy the episode is usually known as *La Pietà*, in the Netherlands, especially in Flanders, it was spoken of as the *Nood Gods*, the lowest point of pain and sorrow to which the Deity could stoop, as an atonement for human sin.

Such a scene, charged as it is with the highest emotion, both human and divine, naturally lends itself to rhetorical expression. Even the placid Early Italian is moved to speak and cry aloud, as it were, in interpreting this noble subject. Mantegna is as rhetorical as Rubens,

## ANTHONY VAN DYCK

Mazzoni, in sculpture, perhaps even more didactic than Michelangelo. North of the Alps, Quentin Massys has left a type of the *Nood Gods* which, in its simplicity, is the most outspoken of them all. Rubens, as might have been expected, is frankly rhetorical. He sees in the subject a magnificent opportunity for the treatment of the dead human body, foreshortened, inanimate, but anatomically intensely interesting. The inaction of the subject gave Rubens less opportunity for the full expression of his vast genius than did the great compositions of the 'Elevation of the Cross' and the 'Descent from the Cross' at Antwerp, in which pictorial rhetoric reached its highest altitude.

As in his other religious compositions, Van Dyck strikes a different note from Rubens. He borrows his composition from Rubens, without any thought of expression other than that of his great master. Early renderings of the subject, such as the *Nood Gods* in the Liechtenstein Collection at Vienna, are mere repetitions of Rubens, with a certain youthful ardour added thereto. As years went on, Van Dyck's religious susceptibilities increased, and, whether it was the influence of the Jesuits, or that of his sisters, he introduces into his sacred compositions, and especially into the *Nood Gods*, a tone of emotional rhetoric which is quite different from the formal rhetoric of Rubens. It is impossible to look at his most important renderings of the *Nood Gods*, that at Antwerp, reproduced here, and the larger version also in the Antwerp Museum, at the great painting in the Kaiser-Friedrich Museum at

## THE LAMENTATION OVER CHRIST

Berlin, or that in the Munich Gallery, without feeling that these paintings are imbued with real religious enthusiasm.

Religious emotion is difficult, in fact impossible, to define or interpret. To some the religious paintings by Rubens will always be admirable, as great paintings, while those by Van Dyck will be dismissed as mere mechanical imitations ; others, while admiring the works of Rubens in a palace or a gallery, will look upon those by Van Dyck as better suited than his master's for the service of the Church.









PRINCE CHARLES LOUIS AND  
PRINCE RUPERT OF BAVARIA

IMPERIAL GALLERY, VIENNA

AMONG the portraits of celebrated personages who were painted by Van Dyck, some of the most popular and best known are those of the two young Palatine princes, Charles Louis and Rupert, the sons of Frederick V., the ill-starred Elector Palatine and King of Bohemia, and Elizabeth Stuart, sister to Charles I., and the heroine of the long disastrous wars which ravaged Central Europe for so many years.

Charles Louis and Rupert were second and third sons of the King and Queen of Bohemia, but the tragic death of their eldest brother by drowning in 1629 brought Charles Louis into the succession as heir of the Palatinate. Rupert was born in Prague during the short reign of his parents in Bohemia, and narrowly escaped being left behind and lost altogether, when his parents fled before the Emperor Ferdinand. The two boys were brought up in exile at The Hague and sent to the University of Leyden. Charles Louis, smooth tongued, selfish, and, as events proved, an accomplished hypocrite, was his mother's favourite, while Rupert, rough, ill-mannered, quick-

## ANTHONY VAN DYCK

tempered, never engaged his mother's affection. It must have been but a short time before Van Dyck's journey to England that he visited Holland and painted the two boy-princes at The Hague or Leyden. Rupert could not be as much as thirteen, Charles Louis some two years older. Their age helps to date Van Dyck's visit to Holland and the court of Prince Frederick Henry of Orange. In the whole gallery of Van Dyck's portraits there are few more attractive than the companion portraits of the two young Palatine brothers. Rupert with his dog is the forerunner of all the series of Royalist portraits; and one can already read in his face the story of Marston Moor. The portraits were brought from the Netherlands in the days of the Emperor Charles VI.

Van Dyck was to meet the two brothers again. In 1632 the King of Bohemia died, and Charles Louis became titular Elector Palatine. He and Rupert were now allowed to commence their military education with the Prince of Orange. Their uncle, King Charles I., was, however, deeply interested in the fate of his nephews. He created Charles Louis a Knight of the Garter in 1633, and invited the two brothers to visit him in England. They arrived in 1636, and their introduction at court excited keen interest. Curiously enough, the sedate, calculating Elector Palatine, more concerned with the recovery of his dominions than with the graces and etiquette of a court, failed to please, while Rupert, wild, reckless, and gallant, was a universal favourite, in spite of his rough manners.

## CHARLES LOUIS AND RUPERT OF BAVARIA

Van Dyck painted the two brothers in a double portrait, representing them in armour, which is now in the Louvre at Paris. This was probably during his residence in the Netherlands in 1634. He painted them again in a pair of full-length portraits, of which the superb originals are in the possession of the Earl of Craven, at Combe Abbey, the descendant of Elizabeth of Bohemia's devoted and loyal friend. These portraits are known by many school copies, and have always been very popular. They are sometimes described erroneously as portraits of Prince Rupert and Prince Maurice, but Van Dyck never saw Prince Maurice, and in any circumstances could never have painted him. Before the Palatine princes entered on the stage of history, the painter, who has made them immortal, was in his grave in St. Paul's Cathedral.













## PORTRAIT OF MARIA LUIGIA DE TASSIS

LIECHTENSTEIN COLLECTION, VIENNA

THE portrait of Maria Luigia de Tassis in the collection of Prince Liechtenstein at Vienna is one of the best known among the portraits of ladies by Van Dyck, owing to the various fine engravings or etchings which have been made from the portrait. The style of painting, the peculiar fashion of the rich costume, all point to the lady, like other great ladies of the period, having belonged to the Spanish and French court-circles congregated at Brussels. The family of Tassis was one of the great Austro-Spanish families settled in Brabant. The slashed sleeves, tied in at the elbow so as to make *gigot* shape, the corsage open at the neck, and the ruff or collar falling away from the head, are all to be found in Van Dyck's portraits of the Duchess of Lorraine, Geneviève d'Urfé, Duchesse de Croy, Amalia van Solms, wife of the Prince of Orange, and other great ladies of the time, such as the portrait of the Youssupoff Collection. The fashion quickly came into vogue, and was adopted by ladies of wealth, like Charlotte Butkens, whose portrait is at

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Gotha, and Helena Fourment, the second wife of Rubens, whose full-length portrait in black with a fan, sometimes attributed to Rubens himself, is in the Hermitage at Petersburg. In the two last portraits we get also the graceful motive of the white ostrich-feather fan. The sidelong, rather alluring look of Maria Luigia de Tassis brings her portrait into contact with the famous portrait of Beatrice de Cusance, Princesse de Cante-Croix and afterwards Duchess of Lorraine, so well known to visitors at Windsor Castle. As this latter portrait must have been painted by Van Dyck during his visit to Brussels in 1634, it may be assumed that Maria Luigia de Tassis had her portrait taken on the same occasion. An admirable portrait of one Don Antonio de Tassis, an aristocratic priest, evidently belonging to the Society of Jesus, is also in the Liechtenstein Collection. We may assume that he was the brother of Maria Luigia. They were probably related to the ill-fated Don Juan de Tassis, Count of Villa Mediana, whose supposed intrigue with Queen Isabel of Spain led to his assassination at Madrid in the open street in August 1622.

Very little, however, is known about Maria Luigia de Tassis, save that she has been immortalised by Van Dyck. Her family seems to have been connected with, and perhaps of the same stock as the Princes of Thurn and Taxis, the hereditary post-masters of the empire.











### XIII

## PORTRAIT OF FRANCISCO DE MONCADA, THIRD MARQUÈS D'AYTONA

THE LOUVRE, PARIS

CONSPICUOUS among the series of great portraits painted by Anthony Van Dyck are the portraits which he painted of the successive commanders-in-chief, or *generalissimi*, of the Spanish forces in the Netherlands, in addition to other military commanders of great distinction in the troubled history of the period. Beginning with Ambrogio Spinola, with whose family Van Dyck had so many relations at Genoa, he painted Hendrik, Count of Jülich and Berg ; Thomas, Prince of Savoie-Carignan ; and Francisco de Moncada, Marquès d'Aytona. Moncada was a trusted statesman and skilled diplomatist, besides being a military commander, and was sent to the Netherlands in 1633 to command the forces. Shortly after his arrival the Regent Isabella Clara Eugenia died, and in the interval between the appointment of another regent Moncada was practically acting-regent of

## ANTHONY VAN DYCK

the Netherlands, until the arrival of the Infant Ferdinand. In this capacity he was instrumental in bringing the rebellious States once more under the Spanish yoke. During Van Dyck's visit to Brussels in 1634 Francisco de Moncada, Marquès d'Aytona, was the principal personage at the court. It is not surprising, therefore, that Van Dyck should have painted more than one portrait of Moncada, and done his best to please so powerful a patron.

There are three distinct portraits of Moncada by Van Dyck. The best known is that in armour, as military commander. A bust portrait showing the general in armour with a plain broad linen collar is in the Louvre, and formerly belonged to the private collection of King Louis XIV., who valued it highly. It is evidently the study for the full-length portrait of Moncada on horseback, also in the Louvre. In this portrait, over which Van Dyck seems to have taken much trouble, the painter has sought to flatter Moncada by painting him in the attitude of the painter's royal master, King Charles I., and using his own studies of the horse and figure.

Moncada was painted by Van Dyck in civilian dress in the three-quarter-length portrait in the Imperial Gallery at Vienna, a portrait perhaps more striking in mere delineation of character than the equestrian portrait at Paris. A third and little-known portrait of Moncada by Van Dyck, showing him at whole length in a black dress and cloak, is in the gallery at Cassel, and was acquired for the Electoral Gallery in 1745. A bust portrait, which can



## PORTRAIT OF FRANCISCO DE MONCADA

hardly claim to be an original, is at Northwick House in Worcestershire.

All these portraits must have been executed by Van Dyck at Brussels in 1634, since the Marquès d'Aytona did not come to the Netherlands until 1631, and died in 1635, soon after the painter's return to England.







#### XIV

## RINALDO AND ARMIDA

DUKE OF NEWCASTLE, CLUMBER

THE famous epic poem *Orlando Furioso*, by Ariosto, provided material for the history-painter for some generations. So few persons have read the poem nowadays that it is difficult to comprehend the hold which it had upon our forefathers, even down to the end of the eighteenth century. The poem is, however, full of picturesque situations, charged with sensuous beauty, and remains a splendid monument of the pseudo-classic art of the Italian Renaissance. It is a tribute to Ariosto himself, that whereas so many epic poems of his day have been forgotten altogether or relegated to the class of extinct monsters, Ariosto's story of Orlando, of Rinaldo and Armida still excites some lingering reminiscences in our minds. On one occasion it may be the magic music of Gluck, on another a tapestry by Coypel, or again a painting by Van Dyck, but the ensnaring of the hero, Rinaldo or Renaud, in the magic garden of Armida has been the prototype of many similar incidents, such as the temptation of Parsifal by the Flower-maidens

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and by Kundry. In the days of Van Dyck the tale of Rinaldo and Armida was a stock subject for painter, poet, or musician, and had been brought into vogue in England through the translation into English by Sir John Harrington. The subject seems to have been a favourite with Van Dyck, though it was not well known in Flanders, and may have been suggested to Van Dyck from England. Rubens does not appear to have handled it. A commission, however, seems to have reached Van Dyck for a painting of this subject through Endymion Porter, groom of the Bedchamber to King Charles I. On 23rd March 1629-30, an order on the Exchequer was issued to pay to Endymion Porter, one of the grooms of his Majesty's Bedchamber, the sum of £78 'for ane picture of the Storie of Reynaldo and Armida bought by him of Monsieur Vandick of Antwerpe as delivered to his Ma<sup>tie</sup> in that accompt. . . .' This picture is evidently the 'Storie out of Ariosto by Van Dyck' which, at the dispersal of the king's pictures in 1649, was sold to Col. Webb for £80. Two important renderings of this subject by Van Dyck exist, and others are to be found in Continental collections. There is a well-known painting in the Louvre of 'Rinaldo and Armida,' which was engraved in 1644. This is quite a distinct composition from the painting in the collection of the Duke of Newcastle. This is also authenticated by a contemporary engraving, and appears to be the picture which originally belonged to Charles I. Several copies of it are known to exist. In the Newcastle version the influence of Titian is very strong in colour, grouping,



## RINALDO AND ARMIDA

and especially the nude nymph who is rising from the water. The infant *putti* are characteristic of Van Dyck himself, and the sleeping Rinaldo would seem to be a portrait of Van Dyck's friend at Antwerp, the musician Liberti. It belongs to the same period as the picture of *Venus at the Forge of Vulcan*, now in the Imperial Gallery at Vienna, which is even more reminiscent of Titian and the Italian Renaissance. Composed as it is of special formulas, a splendid *machine* as it might be called, the picture all the same is of very fine quality, and raises Van Dyck to a high rank among the painters of history and mythology.







# PHILIP, LORD WHARTON

THE HERMITAGE, PETERSBURG

THE portrait of Philip, Lord Wharton, is one of the chief treasures of the Russian Imperial Collection in the Hermitage Gallery at Petersburg. It was lent by the Emperor of Russia to the Van Dyck Exhibition at Antwerp in 1899, and again to the Winter Exhibition of the Royal Academy during the following winter. Its peculiar charm exercised a fascinating influence on the public, and was recognised by painters and critics alike.

The portrait marks an important epoch in the painter's life. It was painted in 1632, when the subject was but nineteen years old, and soon after Van Dyck's arrival in England. The young Lord Wharton, a peer since his childhood, was one of the handsomest youths and the best dancers at the court of King Charles I. At this early age, and in this very year, he was married, and it was without doubt this happy event which led to this famous portrait by Van Dyck. In this painting Van Dyck appears in a new light. Although during the past few years at Antwerp he had shown himself a powerful colourist, even when restricting himself to the intensity of black and white, the

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painter now reveals himself as an expert in gay and brilliantly lighted surface treatment, evidently more congenial to the lively court circle, of which he now formed a member, and at which such masquerading as shepherds and shepherdesses was a fashionable conceit.

The scheme of colour in this portrait, yellow, purple, and green, is peculiar to Van Dyck, although it is probably based on notes taken during his residence in Italy from Paolo Veronese. His blending of the colours is admirably effected, the colours are simply but surely laid on, and the effect produced by glazings in the Italian manner. In the hands of a less skilful executant such a blend of colour might have appeared cheap and crude. Under the hand of Van Dyck they not only unite with each other to make the glamour of the painting, but serve to enhance the beauty of the youthful nobleman's head, which remains, as always with Van Dyck, the important point of observation in the portrait. It is inevitable that a certain amount of the beauty of the rich fruity colour, of the values and the scheme of lighting, should be lost in any form of reproduction.

This portrait must be carefully distinguished from the later portrait of the same Lord Wharton, painted by Van Dyck some five years later for Lord Wharton's house at Winchendon in Buckinghamshire. This series of portraits by Van Dyck passed into the hands of Sir Robert Walpole, who purchased them at the break-up of the spendthrift Duke of Wharton's estate, and they were again dispersed by Walpole's own spendthrift grandson, the



## PHILIP, LORD WHARTON

third Earl of Orford. Some found their way to Petersburg, being purchased for the Empress Catherine, and the earlier portrait of Philip, Lord Wharton, shared this fate. The whole-length portrait of Lord Wharton, painted in 1637, was purchased by the Earl of Hardwicke, from whom it descended to its present owner, Lord Lucas, who has deposited it on loan in the National Gallery. Another version of this later picture, with other portraits of the Wharton family, is in the possession of Philip, Lord Wharton's descendant, Mr. Kemys-Tynte of Halsewell, near Bridgewater. In his later years Lord Wharton became a strong adherent of the parliamentary cause, a transition well illustrated by the difference between the careless shepherd in golden brown of 1632 and the sedate, already careworn courtier of 1637.







## QUEEN HENRIETTA MARIA

LADY WANTAGE, LOCKINGE

**H**ENRIETTA MARIA, queen-consort of King Charles I., may be said to owe her place in history to her portraits by Van Dyck. The daughter of Henry IV. and Marie de' Medicis could hardly fail in many of the graces and dignities which befit a queen. Contemporary writers are not enthusiastic about her beauty, though they all credit her with charm and a pleasing appearance. Posterity judges her from the portraits by Van Dyck, who depicted her in many varying attitudes and dresses, until the refined face, with its fine eyes and dark-brown ringleted hair, has become one of the most familiar types in history.

It was naturally one of the first duties of Anthony Van Dyck on his arrival in England in 1632 to paint portraits of the king and queen. Apart from the great family group at Windsor Castle, the earliest portrait of the queen, painted by Van Dyck, was that of which one version is here reproduced. The queen stands by a table, clothed in white and silver with pink bows and ribbons. Her right hand rests on a table on which are the royal

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cloak and some roses. She is in the heyday of her happy life, most of the cares and troubles of her early married life having been removed, while the shadow of the tragedy to come had not yet fallen across her path. So she appears in this portrait, the original of which is no doubt that at Windsor Castle, which is noted as having been a special favourite with King Charles I.

This portrait was evidently much appreciated at the time, as would appear from the number of replicas and copies which exist. The queen no doubt gave Van Dyck more than one commission to repeat the portrait for royal purposes. One of the best of these repetitions was evidently sent to Brussels, probably as a present to the regent, Isabella Clara Eugenia, after whose death it remained in the royal palace at Tervueren, near Brussels. During the wars which raged round Brussels for so many years the picture changed hands more than once, being appropriated at one time by the Elector of Bavaria, and at another by the Emperor Charles VI. Finally, when the Duke of Marlborough entered Brussels as a conqueror in 1708, Van Dyck's portrait of Henrietta Maria, together with the great equestrian portrait of Charles I., was selected by the duke as a gift from the town of Brussels, and removed to England to adorn the picture gallery of the duke's new palace at Blenheim. There the picture remained until 1885, when it was sold, and purchased by Lord Wantage.

Another version of this portrait of equal excellence was formerly in the collection of the Marquess of Lansdowne, K.G., and is now in that of Mr. Edmund Davis.



## QUEEN HENRIETTA MARIA

Others of varying merit are to be found in other private collections.

The same portrait, with slight modifications, was used by Van Dyck for the double portrait of Henrietta Maria giving a laurel wreath to Charles I., which is now in the collection of the Duke of Grafton, K.G., at Euston.







# JAMES STANLEY, SEVENTH EARL OF DERBY

WITH HIS WIFE, CHARLOTTE, AND THEIR  
DAUGHTER, KATHERINE

MESSRS. KNOEDLER & CO., LONDON AND NEW YORK

**J**AMES STANLEY, Lord Strange, eldest son of William, sixth Earl of Derby, and Elizabeth, daughter of Edward de Vere, seventeenth Earl of Oxford, was born at Knowsley on January 31, 1606/7. As the heir of one of the most powerful magnates in the north of England, and the Sovereign Lord of the Isle of Man, he was considered worthy of an important matrimonial alliance, in which politics and religion took a part. Among the princesses and ducal relatives of the House of Orange at The Hague in Holland was Charlotte, eldest daughter of Claude de La Tremouille, Duc de Thouars, by his wife Charlotte, third daughter of William the Silent, Prince of Orange, by his third wife, Charlotte de Bourbon. The marriage with Lord Strange appears to have been arranged by the Queen of Bohemia, and took place at The Hague on June 26, 1626, the bride being seven years older than her husband.

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Lord Strange was a man of retiring habits and literary tastes. He preferred country pursuits to court-life, and though devoted to the king's service, he was opposed to any unconstitutional action on the king's part, while in matters of religion he was a moderate partisan, and not in sympathy with the advanced Church policy of Archbishop Laud. He took so little part in public affairs that his loyalty was doubted, but at the first outbreak of war in 1639 he joined the king at York, and when the Civil War really broke out he proved himself one of the most ardent supporters of the royalist cause in Lancashire, although his principal efforts were unsuccessful and his military capacity not very great. On September 29, 1642, Lord Strange succeeded his father as seventh Earl of Derby. As the royalist cause continued to be unsuccessful in Lancashire, the Earl of Derby's residence, Lathom House, became the last stronghold of the cause. In February 1643/4 the house was invested by Sir William Fairfax's army, but the Countess of Derby, who was then in residence with her children, declined to surrender, and declared that she and her children would rather perish in the flames of the castle than yield. The siege lasted until May, when Lathom House was relieved by the king's army under Prince Rupert. The Earl of Derby took part in the relief of his home and family, but after the destructive defeat at Marston Moor, he removed with his family to the Isle of Man, where he continued to maintain the royalist cause and refused to make terms with the Parliament. In 1651, though far from sanguine of success, he crossed to Lancashire and joined Charles II.'s army. He was badly defeated



## EARL AND COUNTESS OF DERBY AND CHILD

at Wigan, but escaped to join Charles at Worcester, after which he conducted the king to Boscobel. Returning north he was captured by the parliamentary army, and arraigned for high treason. In spite of Cromwell's support, he was condemned as a traitor, and executed at Bolton on October 15, 1651. After his death the Isle of Man was surrendered to the Parliament, and the Countess of Derby removed to Knowsley, where she died on March 21, 1663/4.

The Earl and Countess of Derby had nine children, of whom the second daughter, Lady Katherine Stanley, afterwards Marchioness of Dorchester, appears to be the child painted with her parents by Van Dyck.

Although the earl and countess did not mix much in court circles in London, the connection of Van Dyck with Prince Frederick Henry of Orange and his wife, Amalia van Solms, would have recommended him to their niece, the Countess of Derby. The portrait group, which passed into the possession of the Earl of Clarendon, who had shared the exile of the English court at The Hague, remained until lately in the possession of his descendant at The Grove near Watford. It is one of Van Dyck's most important English paintings outside those painted for the king. The composition is somewhat awkward and ill-balanced, but the character of the earl and countess well defined. The figure of the child is a particularly fine piece of painting. A study for the figure of the countess is in the Print Room at the British Museum.







# WILLIAM CAVENDISH, DUKE OF NEWCASTLE

DUKE OF PORTLAND, WELBECK ABBEY

**N**O figure was more conspicuous in his time than William Cavendish, Duke of Newcastle. Born in 1592, he was the son of Sir Charles Cavendish, and grandson of Sir William Cavendish and Elizabeth Hardwick. Arabella Stuart was his first cousin. His mother was Catherine, Baroness Ogle in her own right. From boyhood William Cavendish was associated with the court, and in 1619 he entertained King James I. at Welbeck Abbey, an expensive business which was repeated on more than one occasion. The king created him Viscount Mansfield, and after the accession of King Charles I. he was created Earl of Newcastle. In 1638 he was appointed by the king to be governor to the Prince of Wales, to whom he taught horsemanship. In 1639 he raised a troop of horse, entirely of gentlemen, to support the king in his Scottish campaign. Subsequently Newcastle took the leading part in the military operations in the north of England in the king's cause, which he maintained with varying success, until the fatal battle of Marston

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Moor in July 1644, in which he fought bravely as a volunteer, in spite of Prince Rupert's refusal to follow Newcastle's advice. After this disaster Newcastle, who had been made a marquess a year earlier, despaired of the royal cause, and took refuge in Paris. Subsequently he removed to Antwerp, where he settled until the Restoration, devoting himself to his famous riding-school, and the preparation of his great work on *Horsemanship*, with which his name will always be connected.

After the Restoration Newcastle followed King Charles II. to England, and was treated with great honour. His estates and revenues were restored. He was created Duke of Newcastle, and made K.G. He took, however, no further part in public life, but remained at Welbeck Abbey, employing his time in horsemanship, racing, and literature. Some of his plays had some success on the stage, and he was assisted by Dryden, who owed something to the duke's patronage. Newcastle died in 1676, and was buried in Westminster Abbey.

The full-length portrait of the Duke of Newcastle at Welbeck Abbey has descended to its present owner, the Duke of Portland, K.G., by direct inheritance from the Duke of Newcastle's granddaughter, Margaret, who married John Holles, Earl of Clare, afterwards Duke of Newcastle, and was mother of Henrietta Cavendish Holles, who married Edward Harley, second Earl of Oxford, and was in her turn mother to Lady Margaret Harley, wife of the second Duke of Portland.

The duke stands at full length, in black dress, in a



## WILLIAM CAVENDISH, DUKE OF NEWCASTLE

pose very characteristic of Van Dyck. At a later date the ribbon and the cloak with the star of the Garter have been added, which injure the effect of the picture. A copy of the portrait in its original state with the red ribbon of the Bath is preserved at Welbeck Abbey. A replica of the original portrait in Althorp House, belonging to Earl Spencer, to whom it also descended by inheritance by the marriage of Charles Spencer, Earl of Sunderland with Arabella, third daughter of Henry Cavendish, second Duke of Newcastle. There is a slight difference in the heads in these two portraits, but the head in the Welbeck version seems to have more character and distinction than that at Althorp.





1671  
No. 1



## XIX

# PORTRAIT OF ARTHUR GOODWIN, M.P.

DUKE OF DEVONSHIRE, CHATSWORTH

ARTHUR GOODWIN, born about 1593-4, was son of Sir Francis Goodwin of Upper Winchendon in Buckinghamshire. He was an early friend of John Hampden at Oxford University and at the Inner Temple, and sat in Parliament as Hampden's colleague in the representation of Buckinghamshire. During the Civil War, Goodwin held a command, like Hampden, in the parliamentary army under the Earl of Essex, and when Hampden received his mortal wound, Goodwin took him to Thame and remained with him to the end. He did not survive his friend very long, as he died in the same year, 1643, and was buried at Woburn in Buckinghamshire.

Arthur Goodwin married Jane, third daughter of Sir Richard Wenman, of Thame Park, Oxfordshire, by whom he had an only daughter, Jane, who in 1637 became the second wife of Philip, fourth Lord Wharton. It was through this marriage that Arthur Goodwin came to be painted by Van Dyck. Philip, Lord Wharton, as has

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been stated elsewhere, had a series of portraits of his family painted by Van Dyck for his house at Winchendon, which he had inherited through this marriage. The portraits were mostly at full-length, and among these was the portrait of Arthur Goodwin, here reproduced. When the Duke of Wharton's estate was sold, the portrait of Arthur Goodwin was among those purchased by Sir Robert Walpole, who subsequently presented this portrait to his friend the Duke of Devonshire, since which date the picture has remained at Chatsworth.

The portrait of Arthur Goodwin is one of Van Dyck's happiest efforts in portraiture, not only for the likeness, and the simplicity and dignity of its pose, but also for its peculiar scheme of colour. In this scheme of yellow, orange and brown, Van Dyck was carrying out a scheme similar to that employed in the portrait of Philip, Lord Wharton, at the time of his first marriage in 1632. Van Dyck was very partial to the use of yellow.









Arthur Gordon father of  
his wife daughter and heir  
of Sir Peter now Earl of  
Gordon of 1700



## SIR WILLIAM KILLIGREW

DUKE OF NEWCASTLE, CLUMBER

THE court of Queen Elizabeth was a happy hunting-ground for the young adventurer, and if he were possessed of a handsome face, a shapely leg, and a ready wit, there were plenty of opportunities for attracting royal notice and finding one's way into royal favour. This was especially the case with courtiers from the south-western counties of England, Somerset, Devon, and Cornwall, and these counties may well be proud of the names of Raleigh, Carew, Gorges, and others. Among the young men who found their way from Cornwall to London was a certain William Killigrew, an impecunious gentleman from Arwennack. Undeterred by lack of money he got a post at court as groom of the Privy Chamber, obtained valuable privileges from the queen, and sat in Parliament for various constituencies in Cornwall. He continued to enjoy the favour of King James I., who knighted him, and was the founder of a family who were perhaps among the best known figures at the courts of James I. and Charles I., for their wit, their power of

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getting on, and their eye to the main chance. William Killigrew's brother, Sir Henry, was both diplomatist and painter.

Sir Robert Killigrew, who shared his father's favour with King James I., who knighted him in the same year, also represented Cornwall in Parliament. He is chiefly known by his connection with the mystery of Sir Thomas Overbury's death in the Tower, as Killigrew, who had the family knack, or foible, of being able to turn his hand to anything, was a dabbler in medicine, and prepared the powders which were said to have hastened Overbury's death. Be it as it may, Killigrew managed to stick to his place at court, chiefly through the interest of Buckingham, and died Vice-Chamberlain to the queen. The family were born into court circles, and retained position at court with an almost barnacle-like tenacity. With them Van Dyck must have associated with great pleasure. Men and women alike, the Killigrew family were witty, reckless, and the best of company. Thomas Killigrew, the younger brother, was one of the king's boon companions, his licensed wit and jester, who after the Restoration was to earn something like immortality as the reviver of the English stage and the founder of Drury Lane Theatre. Anne Killigrew, his sister, Lady of the Bedchamber to the queen, married George Kirke, and her portrait by Van Dyck is reproduced in this volume. Elizabeth Killigrew became Viscountess Shannon and established her position at court as one of Charles II.'s reigning sultanas. Henry Killigrew, who possessed the family talent for dramatic art,



## SIR WILLIAM KILLIGREW

became chaplain to the king and attended him during the Civil Wars. He died Master of the Savoy, leaving a daughter, Anne, who obtained some distinction as a painter.

The eldest brother of this family, Sir William Killigrew, whose portrait is reproduced here, showed all the family gifts, as poet, dramatist, politician, and court official, both under Charles I. and Charles II. In the latter reign he produced some plays which have enjoyed some, by no means unmerited, repute. He died in 1695, almost ninety years of age, and with him the family of Killigrew disappeared from the stage of court and public affairs in England.







## PORTRAIT OF MRS. ANNE KIRKE

LORD LUCAS, NATIONAL GALLERY

AMONG the families who established themselves in favour at the courts of King James I. and King Charles I. none was so prominent, so assertive, or took so much part in promoting the gaiety and liveliness of court life as the Cornish family of Killigrew. It was by wit and address that the Killigrews got on, for they had neither wealth nor rank to bring them into notice. An account of Sir Robert Killigrew, and his children, Sir William and Thomas Killigrew, has been given in the preceding article.

These gay spirits had several sisters, who played as lively a note at court as their brothers. One of these fair ladies, Anne Killigrew, was the wife of George Kirke, Gentleman of the Robes to Charles I., and was herself one of the powerful ladies-in-waiting to Queen Henrietta Maria, and attached to her royal person.

The Killigrew family were all among the sitters to Van Dyck. Mrs. Kirke evidently had a high opinion of the handsome painter, as she sat to him for more than one portrait. In one of these, here reproduced, the painter has

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put forth some of his best efforts, and has made the portrait a special study in golden yellows. That this colour was something of a favourite with Van Dyck is known from the notes on the technique of painting kept by the famous physician, Sir Theodore Turquet de Mayerne. Mayerne speaks of Van Dyck's treatment of yellow, and says, 'He makes use of orpiment, which is the finest yellow that is to be found; but it dries very slowly, and, when mixed with other colours, it destroys them. In order to make it dry a little ground glass should be added to it. In making use of it, it should be applied by itself: the drapery (for which alone it is fit) having been prepared with other yellows. Upon these, when dry, the lights should be painted with orpiment: your work will then be in the highest degree beautiful.'

In this beautiful portrait Mrs. Kirke stands at full length in a garden in yellow silk, with a little dog leaping at her skirt. The portrait was in the possession of Sir Peter Lely, who made a special study of it. At the sale of Lely's collection in 1682 it was bought by Henry Grey, Earl of Kent, from whom it has descended by inheritance through the Earls of Hardwicke and Cowper to its present owner, Lord Lucas, by whom it has been deposited on loan in the National Gallery.











## LUCIUS CARY, SECOND VISCOUNT FALKLAND

DUKE OF DEVONSHIRE, DEVONSHIRE HOUSE, LONDON

**L**UCIUS CARY, born in 1609 or 1610, was the son of Sir Henry Cary, Lord Deputy of Ireland, who was in 1620 created Viscount Falkland in the Scottish peerage. His mother, Elizabeth, daughter of Sir Laurence Tanfield, Chief Baron of the Exchequer, was noted for her learning, her linguistic attainments, and her religious zeal. He was educated at Trinity College, Dublin, but in 1625 inherited from his grandfather, by whom, in consequence of dissensions between his parents, he had been principally brought up, the manors of Bashford and Great Tew in Oxfordshire, of which he took possession in 1629, when about nineteen years old. As early marriages were then in fashion, Lucius Cary married, before he was of age, Lettice, daughter of Sir Richard Morrison, a step which brought about a final quarrel with his father, so that he went for a time to Holland. On his return Lucius Cary settled himself down to a life of study and rural pursuits at Great Tew, which were disturbed by his father's unex-

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pected death in 1633, which compelled him to come to London to settle his family affairs. At this time Lord Falkland was very much under the influence of his mother, a fervent Catholic, but this was counteracted by his friendship with Dr. Chillingworth, and the doctrines known as Socinianism, which produced strained relations with his mother, until her death in 1639.

Lord Falkland preferred the peace of country life to the affairs of State or the distractions of a court. His house was the resort of learned men from Oxford and London, and many contemporary authorities agree in praising the charm of his character as a host, his intellectual powers, and the modesty with which he engaged them.

When the struggle between the king and Parliament began, Falkland was divided in his interests, but loyalty compelled him to join the cause of the king, and he volunteered for action in the Scottish campaign. He was thus brought into public life, and entered Parliament. His intense zeal for liberty, intellectual, religious, and political, led him to join the resistance to the policies of Archbishop Laud and the Earl of Strafford, and to the exaction of ship-money. At the same time loyalty to the king prevented him from joining the parliamentary party. In 1642 he was appointed Secretary of State, and soon found himself a leader in a war which he detested, and in which he was out of sympathy with either of the contending parties. Always a fatalist and weary of life, he anticipated with joy the battle of Newbury, where he exposed him-



## LUCIUS CARY, VISCOUNT FALKLAND

self with a recklessness almost amounting to suicide, and found the death to which he had looked forward.

The beautiful portrait of Lucius Cary in the possession of the Duke of Devonshire must have been painted, together with the companion portrait of Charles Cavendish, soon after Van Dyck's arrival in England, when Lord Falkland made his first appearance in London society. There are few faces in the gallery of Van Dyck's portraits more striking than that of the young student of Great Tew, the philosophic politician, who illustrated in his life and death the futility of being honest enough to see both sides of a question.







# THOMAS WENTWORTH, EARL OF STRAFFORD, AND HIS SECRETARY

EARL FITZWILLIAM, WENTWORTH WOODHOUSE

‘**B**UT Wentworth,—who ever names him without thinking of those harsh dark features, ennobled by their expression into more than the majesty of an antique Jupiter ; of that brow, that eye, that cheek, that lip, wherein, as in a chronicle, are written the events of many stormy and disastrous years, high enterprise accomplished, frightful dangers braved, power unsparingly exercised, suffering unshrinkingly borne, of that fixed look, so full of severity, of mournful anxiety, of deep thought, of dauntless resolution, which seems at once to forebode and to defy a terrible fate, as it lowers on us from the living canvas of Van Dyck ? Even at this day the haughty earl overawes posterity as he overawed his contemporaries, and excites the same interest when arraigned before the tribunal of history which he excited at the bar of the House of Lords. In spite of ourselves, we sometimes feel towards his memory a certain relenting similar to that relenting which his defence, as Sir John Denham tells us, produced in Westminster Hall.’

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In this famous paragraph, from his essay on Lord Nugent's *Memorials of Hampden*, the great historian, Lord Macaulay, pays his tribute to Anthony Van Dyck as a painter of history. It is difficult, perhaps, to gauge how much of the sympathy with the royalist cause has been due to the portraits by Van Dyck. Charles I., with his pathetic and fateful look, excites a sympathy and a passionate devotion which is denied to Walker's powerful rendering of Oliver Cromwell. Strafford and Laud live for posterity in Van Dyck's portraits, and it is impossible to dissociate one's judgment of their share in the opening scenes of the great drama of the Civil War from the sense of personality which is imposed by Van Dyck's particular interpretation of their character.

In this Van Dyck establishes his claim to be regarded as an interpreter of character, as well as a painter of elegant and attractive portraits. It would have been easy to fail with Strafford, and to have made him clumsy and unattractive. It is in the portrait also that Van Dyck's strength lies. The group itself is nothing but a transcript from a well-known group of Andrea Doria and his Secretary, by Titian, at Genoa, of which several versions exist, and with which Van Dyck must have been well acquainted. Van Dyck has concentrated all his art on the head and hand of Strafford, the portrait of the Secretary, Mainwaring, being of secondary importance in itself, but of the greatest value as a counterfoil to that of the great earl his master.

It is in such a painting that Van Dyck shows how in



## THOMAS WENTWORTH AND HIS SECRETARY

London his hand had by no means lost its cunning, although the demands of fashion and the insistence of his clients compelled him to fall back upon his assistants, and to leave a great part of the work entirely in their hands.







WILLIAM II., PRINCE OF ORANGE,  
AND PRINCESS MARY STUART

RYKS MUSEUM, AMSTERDAM

ROYAL marriages are more often than not arranged for political purposes rather than from any chance of affection or love being shown by the parties concerned before they were tied together for life. In 1641 the bright days of King Charles I.'s reign were beginning to close in storm clouds and threatenings of worse tempests to come. For various reasons, political and religious, an alliance with the States of Holland was desirable, and it seemed that the best way of bringing this about was a marriage between the boy, William, son of Prince Frederick Henry of Orange and Amalia van Solms-Braunfels, and the Princess Royal, Mary, eldest-born child of Charles I. and Henrietta Maria. The boy was but fifteen, the girl nine years old, yet their fate was sealed and their troth plighted before either of the children had arrived at years of discretion. Holland was at first considered an unworthy alliance for the Princess Royal of England, who seemed at one time destined for her first cousin, the Elector Palatine. Obstacles were, however,

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overcome, and on May 2, 1641, a Sunday and a day, as it happened, of great gloom, the children were united in marriage at Whitehall.

This was the last festivity at the court of Charles I. and Henrietta Maria. It was natural that the services of their court-painter should be required. Sir Anthony Van Dyck, broken in health and weary of his life at the English court, and of unpaid commissions, had gone some months before to Antwerp to arrange for his taking up the artistic heritage of his late master, Rubens, and had since gone to France in the hope of obtaining a great commission there, like that entrusted to Rubens at the Palais du Luxembourg. In this hope he had been bitterly disappointed, and returned to London, mortified in his vanity and suffering in his health.

Van Dyck was called upon to paint the young couple, and among other portraits executed the popular double portrait of the bride and bridegroom hand-in-hand. It is one of the most attractive of Van Dyck's groups, although the handling of the picture is weaker and tamer than in his earlier days. Ill-health, no doubt, dulled the painter's skill. There were doubtless many demands in Holland and England for portraits of the young prince and his bride, but it is doubtful to what extent they were executed by Van Dyck himself. Jane, Countess of Roxburghe, who had been the princess's governess, wrote in August 1641 to Baron de Brederode at The Hague : ' Le malheur m'en a tant voulu que Monsieur Van Dyck a presque toujours esté malade depuis votre depart de ce



## WILLIAM II. AND PRINCESS MARY STUART

Pays, tellement que je n'ay pu avoir le portrait qu'il faisoit de monsieur le prince jusqu'à cette heure. Mais il a promis asseurement à la Reyne qu'il auroit le vostre prest dans huict jours ! et qu'il desiroit le porter lui-mesme avec un autre qu'il faisoit pour Madame la princesse d'Auranges. Il est résolu de partir dans dix ou douze jours de ce pays par le plus tard : et en passant par l'Hollande il vous donnera le portrait de Madame.' The painter probably managed to execute his commission, for he was at Antwerp again in October 1641, and in November again in Paris, whence he returned to London only to die on December 9 following.

The double portrait of William II. and Mary Stuart remained a cherished possession of the royal family in England, until their son's accession to the throne as William III. King William, whose heart remained in his native country of Holland, removed this painting and others of great value to his Dutch palace of Het Loo. After his death these pictures were reclaimed by Queen Anne, but the government of the States-General declined to return them. As the demand was not pressed the picture remained in Holland, and the double portrait of William and Mary by Van Dyck adorns the Ryks Museum at Amsterdam instead of Windsor Castle.







# PORTRAIT OF ANTHONY VAN DYCK WITH A SUNFLOWER

DUKE OF WESTMINSTER, GROSVENOR HOUSE, LONDON

**A**NTHONY VAN DYCK painted his own portrait several times during his later years. The portrait of himself, pointing to a sunflower, was repeated in many versions, one of the best of which is in the collection of the Duke of Westminster, K.G., at Grosvenor House. Another version, which is perhaps the original, belongs to Baron de Gargan at Brussels, while others are to be found in the Galleries at Gotha and Carlsruhe, and in various other private collections in England. Van Dyck is richly clad in crimson silk, with a gold chain over his right shoulder. He lifts this ostentatiously with his left hand, while with his right he points to a large sunflower. The face has grown longer and thinner, the features sharper, and lines are beginning to show in the face, although the painter could not be more than forty years of age. An allegorical interpretation has been sought for the portrait ; the painter is supposed to be indicating the value of princely patronage by the gold chain of office and the flower (*girasole*), which ever turns its face to the sun.

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A similar portrait, however, exists of Van Dyck's friend, Sir Kenelm Digby, at Hawarden Castle. Digby, who is also pointing to a sunflower, was closely associated with Van Dyck at this period, and the painter is supposed to have injured his health by dabbling with Kenelm Digby in alchemy and astrology and the search for the philosopher's stone.

Van Dyck's appearance in this portrait is sufficient to prepare one for the news of his breakdown in health and early death. Hard work and hard living have told on his constitution. An even more painful effect is produced by the portrait of himself at Windsor Castle, wrapped in a black cloak, and evidently painted as a companion to the famous portrait of Rubens at Vienna. Portraits of Van Dyck at this period are fairly numerous, but very few can be attributed to his own brush. Among these may be noted the portrait in the Louvre, probably painted for Jabach, his friend and patron; that painted for the Grand Duke of Tuscany at Florence; and the double portrait of himself and his friend, John Digby, Earl of Bristol, in the Prado at Madrid. Perhaps the finest portrait of himself is the head which he etched for the title-page of his *Centum Icones*; this portrait in its pure etched state, as it left Van Dyck's hands, is one of the most perfect works of art in existence. It shows Van Dyck at the zenith of his career, before illness had begun to sharpen the delicate features and disappointment to dull the brilliant look of prosperity.











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